

THE DIAPASON

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CASAVANT REBUILDS ORGAN IN TORONTO

GRACE CHURCH ON-THE-HILL

Extensive Tonal Revisions Involved
in Redesigning Three-manual 1926
Instrument—John M. Hodgins
Is Organist.

The organ at Grace Church on-the-Hill, Toronto, Ont., will be extensively rebuilt by Casavant Frères Limitée; all work will be completed early in 1961. The original instrument is Casavant opus 1154 and was built in 1926. The extensive tonal revisions were worked out by John M. Hodgins, organist of the church, F. C. Silvester and Edwin D. Northrup, assistant vice-president of Casavant. The entire great will be provided with new pipe work and changes will be made in other divisions to bring the tonal concept of the organ into accepted modern standards. The organ remains primarily a service organ but it will be used by the RCCO as the official organ on which all examinations will be played.

GREAT

Quintaton, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Fourniture, 4 ranks, 1½ ft., 244 pipes
Scharf, 3 ranks, ½ ft., 183 pipes
Trompette Harmonique, 8 ft.

SWELL

Geigen Principal, 8 ft., 68 pipes
Stopped Diapason, 8 ft., 68 pipes
Voix de Gamba, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Geigen Octave, 4 ft., 68 pipes
Kleingedeckt, 4 ft., 68 pipes
Nazard, 2½ ft., 61 pipes
Octavin, 2 ft., 61 pipes
Tertian, 2 ranks, 122 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagot, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Oboe, 8 ft., 68 pipes
Clairon, 4 ft., 68 pipes
Tremulant

CHOIR

Rohrflöte, 8 ft., 68 pipes
Gemshorn, 8 ft., 68 pipes
Spitzprincipal, 4 ft., 68 pipes
Dolce Flute, 4 ft., 68 pipes
Italian Principal, 2 ft., 61 pipes
Siffote, 1 ft., 61 pipes
Quinte, 1½ ft., 61 pipes
Trompette Harmonique, 8 ft., 68 pipes
Clarinete, 8 ft., 68 pipes
Tremulant

PEDAL

Resultant, 32 ft., 12 pipes
Contrabass, 16 ft., 32 pipes
Bourdon, 16 ft., 30 pipes
Quintaton, 16 ft.
Principal, 8 ft., 30 pipes
Stopped Diapason, 8 ft., 12 pipes
Dolce, 8 ft., 32 pipes
Choralbass, 4 ft., 32 pipes
Fourniture, 4 ranks, 2½ ft., 128 pipes
Trombone, 16 ft., 30 pipes
Fagot, 16 ft.

WM. J. MAUL SUCCESSION TO KELSEY IS PERMANENT

The interim appointment of William J. Maul to succeed Howard Kelsey at the Second Baptist Church, St. Louis, Mo., as reported in THE DIAPASON for February 1959, has been made permanent.

The church has moved to a new suburban contemporary edifice. The organ, originally built by Odell in 1879 and rebuilt by Möller in 1941 was moved into the new church.

GROUP WHO HELPED MAKE CONCLAVE OUTSTANDING



A GROUP of participants in the midwinter conclave plans and program are shown near the swimming pool immediately after the precedent-making "conference." Left to right they are: Paul Jenkins, Stetson U, Deland, Fla. in charge of program arrangements; Harold Gleason, general co-chairman; Charles Dodsley Walker, na-

tional secretary; Harold Heeremans, national president; Louise Touhy, conclave executive committee; Finn Viderø, recitalist and panel member; Willard I. Nevins, national auditor; Jesse Baker, general co-chairman; Jack Ossewaarde who conducted choral workshop, and Robert Tustler, UCLA, baroque panelist.

CHURCH SPONSORS ORGAN PLAYING COMPETITION

The music series committee of the First Presbyterian Church, Fort Wayne, Ind. has announced plans to hold a competition for organists 35 years old or younger in April. In addition to playing before a judge, contestants must submit a recital program of sixty to seventy-five minutes in length which they must be prepared to play in May if they win.

The winner will receive a cash award of \$100 and an appearance in the music series in May. The series, now in its fourth year, has sponsored Fox, Biggs, Cocherneau, Mason, Demessieux, Baker and staff organist Jack Ruhl assisted by various choral and instrumental groups under the direction of Lloyd Pinkerton, minister of music.

CONTINUE VESPER SERIES AT LARGE CHICAGO CHURCH

Elizabeth Paul and Robert Lodine played Sunday vesper recitals in January at the Fourth Presbyterian Church, Chicago. Miss Paul played Jan. 3 and 24 and included Bach, Handel, Buxtehude and Vierne. Dr. Lodine's Jan. 10 program was all-French with L. Couperin, de Grigny and Vierne; his Jan. 17 recital was all-Bach and he included Dunstable, Avison and Langlais Jan. 31.

The series will continue in February with Miss Paul playing Bach and Mozart Feb. 7, Dr. Lodine playing the Franck Grand Pièce Symphonique Feb. 14, Miss Paul playing the Bach, "O God, Thou Faithful God" partita and the Toccata, Adagio and Fugue in C, and with Dr. Lodine featuring the new Seth Bingham Sonata of Prayer and Praise Feb. 28.

PAUL BOEPPLE conducted the Bennington College choir and the MIT glee club and symphony orchestra Dec. 13 in a performance of Honegger's King David in Kresge Auditorium, Cambridge, Mass.

STEINHAUS IS APPOINTED TO KIRK IN THE HILLS POST

Phillip Steinhaus has been appointed organist-choirmaster of the Kirk in the Hills, Bloomfield Hills, Mich. effective the beginning of 1960. Mr. Steinhaus goes to this Presbyterian church in the Detroit suburb after six years as organist and choir director at All Saints Episcopal Church, Pontiac, Mich. where he developed an outstanding musical program.

A native of Kalamazoo, Mich. he became assistant to Frank K. Owen at St. Luke's Church where at the age of 12 he gave his first organ recital. He earned both bachelor and master degrees from the University of Michigan where he studied with Marilyn Mason and Robert Noehren. He spent three months in 1955 studying organ construction and design in Holland, Germany, Italy and France.

Mr. Steinhaus has appeared frequently on WUOM-FM, Ann Arbor and has given recitals throughout the United States.

MARCHAL MASTER CLASS SET FOR FONTAINEBLEAU

The Fontainebleau Association which sponsors the school of music at the Palace of Fontainebleau, France has announced its "advanced summer school for practicing American artists" to be held July 1 to Sept. 1. Robert Casadesus is general director and Nadia Boulanger director.

A master class in organ will be conducted by André Marchal with dates to be announced. Mlle. Boulanger, in addition to directing all the work in composition, theory and harmony, will teach some advanced students in organ. A three-manual organ in the concert hall will be augmented by study instruments. A series of recitals and concerts and an exceptional music library are listed as additional attractions.

FLORIDA CONCLAVE SETS NEW PATTERNS

AGO IDEALS KEPT TO FORE

Lucktenberg Harpsichord Major Attraction—Mason, Viderø, Crozier Heard
—Vacation Setting Provides Stimulation

Certainly no meeting of members of the American Guild of Organists has ever been at all like this year's midwinter conclave which the Central Florida Chapter arranged at Winter Park and Orlando, Fla., Dec. 28-30. And nearly 150 Advent-harried organists of all ages and previous conditions of servitude suddenly found themselves in a blissful state of forgetfulness as they divided a brace of decidedly unroutine musical events with such activities as boat trips through flower-lined canals, swimming in an open air pool, sight-seeing and just lolling in the sun.

An admirer of the chapter's Dean Jesse Baker from several conventions back it came as no shock to this lucky conclave that she had wheedled, bartered or bullied the weatherman into two completely ideal days and a third with a high passing grade.

Churches are more and more recognizing the wisdom of vacationing their organists for a few days after the Christmas pressures abate. So chapters in just half of the fifty states were represented, largely it is true those east of the Mississippi. And there were three visitors from Canada. The metropolitan areas of most of our largest cities were represented. Floridians themselves from Pensacola to Miami were well represented and all joined the hospitable host Central Florida Chapter in warming up the refugees from the frozen north.

Quite aside from the unique resort setting of this conclave and the many entertaining diversions (Thank you, Louis Vierne!) which it offered, the most unusual thing about it was the way it so clearly represented the things the Guild stands for. In contrast to some meetings where the key words have been virtuosity and showmanship, this conclave had a consistently and devotedly high intellectual level with a sense of question and quest about it. No one was showing anyone anything but rather issuing an invitation to join in the scholarly search.

Events began promptly, were kept carefully within predetermined time limits and were cushioned on either side with ample time to enjoy the Florida sunshine. Most of the events centered about Rollins College, Winter Park, and the luxurious Langford Hotel only a three minute walk from the campus.

Unlike conclaves in metropolitan areas, there were no preconvention events, for all the members of this small group had pooled their efforts and facilities to provide the overall co-ordination of the whole meeting. Even registration waited until noon Monday, followed immediately by a reception (cookies arranged by Harold Gleason) in the pleasant Tree Top Room of the delightful Langford Hotel. Some informal sightseeing preceded the first formal event, a choral workshop in the hands of Jack Ossewaarde.

Choral Workshop

Perhaps Mr. Ossewaarde was a bit flabbergasted by the excellence of the choir placed in his hands for a training demonstration or perhaps his experience in this kind of workshop is still too new or perhaps the spacious Knowles Chapel was not intimate enough. At any rate he was not

able to keep the session continuously vital either by what he said or by what he did and many of us felt that the more-than-good choir might better have sung a program or a service as the conclave's first formal event.

A gathering in the Fireside Room and about the outdoor pool (it was Dec. 28!) concluded the first day's activities with Dr. Gleason again in charge of cookies and in Florida a shortage of orange juice!

The President's Breakfast

Tuesday began with the president's breakfast for deans, regents, state and regional chairmen and such interlopers as the editor of THE DIAPASON. President Harold Heeremans spoke with his usual eloquence and earnestness on a number of pertinent matters close to his heart. We feel optimistic that at least some of these will eventually find their way into the President's Column. A summary at this point would not be useful.

Reports were heard from the chairmen and there were the usual brief introductions.

Ride through Flowers

The next activity will not soon be forgotten—a seventy-five minute boatride through the lakes and canals of Winter Park. We won't describe that; you wouldn't believe it anyway. But many of us carried sunburned bald spots back to the frozen north. It was an experience every organist deserves at least once. Tours of the Rollins College campus and special exhibits at the Morse Gallery of Art and at the Mills Memorial Library gave visitors plenty to see before the "open house" at the Harold Gleason home where Catherine Crozier demonstrated the *hausorgel* with some Bach chorale preludes and Movement 1 of Sonata 1. A perfect day made all of this moving about delightful.

Marilyn Mason Recital

The first formal organ recital of the conclave was Marilyn Mason's program of works she has commissioned. We have spoken before of the important service Miss Mason is performing in this well-planned and courageous activity and the numbers we had not heard previously confirmed our convictions, though a single hearing of such works is obviously not enough. We liked Alec Wyton's *Dithyramb* on first hearing and were interested in Raphael Valerio's *Toccata Cadenzata*. Neither Henry Woodward's *Choral Prelude* on Leoni nor John Cook's *Flourish and Fugue* made a strong impression on first hearing but we reserve judgment. As before, Langlais' *Miniature* was popular with the audience; it was lyric and pleasant but tame and not really contemporary in spirit. After three hearings in person and many replays of the record we still feel that the *Creston Suite* is more a fine exercise in the craft of composition than a work born out of feeling or inner necessity.

Miss Mason should have left well enough alone at the end of this highly worthwhile program. Her addition of encores was unfortunate.

Certain of the interim activities on Tuesday were of a personal nature, as for example the half-hour on the reducing table at the home of Grace and Harold Sanford.

George Lucktenberg's Harpsichord

Certainly one of the high points of the conclave was the harpsichord recital at the Annie Russell theater Tuesday evening by George Lucktenberg. This unpretentious young man, heretofore unknown to most of us, played a long, interesting, serious recital on a four-stop Sperrhake harpsichord which incidentally he moves about in a small panel truck which he calls his "harpsicart." The variety of sound which he can get by variation of touch, the delicacy, the beautiful regard for line and phrase—these things bespeak an artist of real sensibility. Here is a player to watch; he will have few peers as he continues to mature.

His program began with the Bach Goldberg Variations which gave fine unity and constant interest. He followed with a Couperin group and ended with four Scarlatti sonatas which seemed to us the most

illuminated and illuminating of all. If you are only lukewarm about the harpsichord, hear young Lucktenberg.

The Conference

Wednesday began with the first of what we predict will become one of the most useful and fruitful devices in the whole implementation of the AGO: the first "conference" for national officers and council members, regional and state chairmen, deans and regents. Enlarging upon the president's breakfast talk of former years but in an atmosphere more conducive to open discussion, many questions, beefs and suggestions came to the surface and many of our principles can be brought back into focus.

Videns Recital

Two major daytime events of Wednesday took place in the new music room at the home of Dean Jesse Baker in Orlando. Finn Videns provided the morning event on Mrs. Baker's Schlicker organ. It was a pleasure to hear this scholarly organist play music so obviously to his liking before a group so much in sympathy with his point of view. This was self-effacing, penetrating playing with a strong sense of style. The program appears on the recital page.

A beautifully planned luncheon in the Egyptian Room of the Cherry Plaza Hotel in Orlando divided the two events at Mrs. Baker's home.

Baroque Panel

A stimulating panel on Style and Performance Problems in Renaissance and Baroque Music had Harold Gleason as chairman. Dr. Gleason's presence had been felt strongly throughout the session of which he was co-chairman and here his knowledge, his tact and his sense of humor were invaluable. Three knowledgeable, well-prepared, articulate speakers discussed aspects of the subject. Robert Hufstader, music chairman at the host Rollins College, discussed choral music, Robert Tusler, UCLA, spoke on organ music from Schlick to Frescobaldi and Dr. Videns was concerned with organ music from Buxtehude to Bach. The panel was interesting enough that one would have welcomed its extension beyond the allotted time and perhaps with more inter-discussion between the principals.


Crozier Recital

The substitution of Catherine Crozier for David Craighead on the conclave's final musical event brings out many questions. This conclave committee had an unusual number of disappointments but with "pros" like Mrs. Baker and Dr. Gleason at the helm none of those disappointments was allowed either to change the pattern of the conclave nor even to affect its tempo. Those who were at Winter Park will hardly regret the necessity for substituting Finn Videns when Dr. Heinrich Fleischer cancelled. Dr. Videns was a welcome new voice to many of us and brought to the conclave certain flavors that not even the redoubtable Dr. Fleischer could have matched.

The cancelling of the Texas Boys Choir in our opinion was very opportune. This is not to question the excellence of the group. But the particular qualities of showmanship and the over-eclectic spread of the choir's repertory would have disturbed the special intellectual balance that made the meeting different from all others.

David Craighead's final withdrawal came just twenty-four hours before he was to play. We pass over his reasons and merely regret that he did not come. Mr. Craighead needs the very kind of appearance this conclave would have provided. He is not as widely known as he deserves to be and national meetings provide exceptional showcases.

And we do not know another host chapter anywhere which on a day's notice could have come up with such a recitalist and such a recital as the conclave heard Wednesday evening. Catherine Crozier never played better. That special refinement which characterizes everything she does and which always enhances the warmth and flow and shape of her music never failed her for a moment. The entire program appears on the recital page but special note should be taken of the *Frank B. minor Chorale* which could hardly have been better and a thoroughly exciting performance of *Berlinski's The Burning Bush*. And note should be made of the fine use she made of the very good sound of the three-manual Aeolian-Skinner in Knowles Chapel. Most delegates felt there could have been no more suitable and inspiring program to end the conclave.



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ner in Knowles Chapel. Most delegates felt there could have been no more suitable and inspiring program to end the conclave.

Well, almost end—there was still a delicious buffet supper and those far, far into the night talk-fests so characteristic of herd-instinct organists.

We believe that the 1959 midwinter conclave (besides demonstrating that a small active chapter with few organs to use can work out a memorable schedule) set a new trend which other convention planners might emulate, a trend much more in keeping with what the Guild is and will go on being.

ELLSASSER PLAYS TOUR; NEW RECORDS RELEASED

Richard Ellsasser completed a fall tour of twelve appearances in ten states in mid-December. Three of these were with symphony orchestras, one by Handel, Guilmant and Poulenc. The average attendance for these twelve concerts was more than 1,100.

The first Ellsasser release on HiFi-Records and HiFiTape devoted to a modern version of the *Mikado* by Gilbert and Sullivan was released Jan. 20. MGM records has withdrawn most of the Ellsasser catalog for rerecording in stereo.

THE DIAPASON

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LINCOLN, NEB., CHURCH SELECTS NEW REUTER

HOLY TRINITY HAS 3-MANUAL

February Installation in New Episcopal
Edifice Built in Capital City—Myron
Roberts Is Organist and Choir-
master.

The Reuter Organ Company will build a three-manual organ for the new Church of the Holy Trinity, Lincoln, Neb. Installation will be made in the latter part of February and when completed the instrument will contain fifty-one ranks. The instrument replaces the organ which was destroyed when the church burned in January, 1957. The parish was established in 1870.

The great and a portion of the pedal will be installed in an unenclosed position across the back of the sanctuary with the enclosed swell, choir and remainder of the pedal placed along the chancel side walls. The antiphonal organ is to be installed at a later date at the rear of the church.

With the exception of the antiphonal division all preparations include not only the drawknob in the console but also the complete wind chest, with only the actual pipework being omitted. It is anticipated that the entire organ will be completed shortly after the initial installation.

Myron Roberts, Nebraska University, is organist and choirmaster for the church. In the 1957 fire, Mr. Roberts lost his music library including several valuable copies autographed by the composers.

Negotiations for the sale of the instrument were handled by Frank R. Green of the Reuter company.

The stoplist of the instrument is as follows:

GREAT

Quintaton, 16 ft., 73 pipes
Spitz Principal, 8 ft., 61 pipes
Gedackt, 8 ft., prepared
Quintaton, 8 ft., 61 notes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., prepared
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes, prepared

ANTIPHONAL GREAT

Geigen, 8 ft., prepared
Nachthorn, 4 ft., prepared
Rauschquinte, 2 ranks, prepared

SWELL

Geigen, 8 ft., prepared
Viole de Gambe, 8 ft., 68 pipes
Viole Celeste, 8 ft., 68 pipes
Rohrflöte, 8 ft., 68 pipes
Prestant, 4 ft., 68 pipes
Flute Harmonique, 4 ft., 68 pipes
Blockflöte, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Hautbois, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Clairon, 4 ft., prepared
Tremulant

CHOIR

Hohlflöte, 8 ft., 68 pipes
Flauto Dolce, 8 ft., 68 pipes
Flute Celeste, 8 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Nazard, 2½ ft., 61 pipes
Principal, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Cymbel, 3 ranks, prepared
Cromorne, 8 ft., prepared
Vox Humana, 8 ft., prepared
Bishop's Trumpet, 16 ft., 49 notes
Bishop's Trumpet, 8 ft., 61 pipes
Tremulant

ANTIPHONAL CHOIR

Quintaton, 8 ft., prepared
Erzähler, 8 ft., prepared
Erzähler Celeste, 8 ft., prepared
Klein Gedackt, 4 ft., prepared
Tremulant

PEDAL

Bourdon, 32 ft., 8 pipes
Contra Bass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft., 32 notes
Flauto Dolce, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Rohrflöte, 8 ft., 32 notes
Flauto Dolce, 8 ft., 32 notes
Choralbass, 4 ft., 12 pipes
Rohrflöte, 4 ft., 32 notes
Grand Cornet (synthetic), 3 ranks, 7 pipes
Mixture, 3 ranks, prepared
Bombarde, 16 ft., 32 pipes
Hautbois, 16 ft., 32 notes
Bombarde, 8 ft., 12 pipes
Bombarde, 4 ft., 12 pipes

ANTIPHONAL PEDAL

Quintaton, 16 ft., prepared
Quintaton, 8 ft., prepared
Quintaton, 4 ft., prepared

KARL RICHTER



KARL RICHTER has arrived in the United States to begin an extensive tour of organ and harpsichord recitals. His February engagements are: Boston, Jordan Hall (harpsichord) Feb. 5; Washington, D.C. Feb. 7; New Orleans, La. Feb. 14; Fort Wayne, Ind. (organ and harpsichord) Feb. 16; Cleveland, Ohio, Feb. 19; Houston, Tex. (organ and harpsichord) Feb. 22; University of Ohio, Columbus, Feb. 24; Riverside Church, New York City, Feb. 28; Worcester, Mass. Feb. 29.

Mr. Richter will tape two CBS broadcasts at the Riverside Church in February. In March his schedule includes, Berkeley and Stockton, Cal.; Denver, Colo.; Chicago; Des Moines, Iowa and Minneapolis, Minn.

LOS ANGELES ORGANIST HONORED AFTER 15 YEARS

William F. Connell, Jr., organist and choirmaster at St. Timothy's church, Los Angeles, Cal. for fifteen years was honored Nov. 15 at the parish hall following a solemn high mass. The doctor of sacred music was conferred on him by Dr. F. Anthony Viggiano. A reception followed the services.

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GALLERY INSTALLATION

Three-manual Instrument to Go into
Redeemer Evangelical Lutheran in
Louisiana City—Emile Robichaux
Is Organist

The Wicks Organ Company will build a three-manual organ for the Redeemer Evangelical Lutheran Church, New Orleans, La. The instrument will employ low wind pressure; the great and pedal divisions will be exposed under the gallery window. Emile J. Robichaux, the organist, collaborated with R. F. Smith of the Wicks Company in the preparation of the design.

The stoplist:

GREAT

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Bourdon, 4 ft., 12 pipes
Quint, 2½ ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes

SWELL

Rohrgedeckt, 16 ft., 61 notes
Geigen Principal, 8 ft., 61 pipes
Viol de Gambe, 8 ft., 61 pipes
Viol Celeste, 8 ft., 49 pipes
Rohrfute, 8 ft., 61 pipes
Principal, 4 ft., 12 pipes
Nachthorn, 4 ft., 61 pipes
Principal, 2 ft., 12 pipes
Scharf, 3 ranks, 183 pipes
Trompette, 16 ft., 61 notes
Trompette, 8 ft., 61 pipes
Clarion, 4 ft., 12 pipes

CHOIR

Nason Gedeckt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Koppelfute, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Blockfute, 2 ft., 61 pipes
Terz, 1½ ft., 61 pipes
Larigot, 1½ ft., 61 notes
Siffute, 1 ft., 61 notes
Clarinet, 8 ft., 61 pipes

RECITALISTS CONTINUE BUSY SCHEDULE OF TOURS

Colbert-LaBerge organists will be heard in February in the four corners of the country. Claire Coci will play Feb. 1 for the Los Angeles, Cal. AGO Chapter and will be heard in Pacific Grove and Long Beach Feb. 8 and 9. She was sponsored by the Salt Lake City AGO Chapter Jan. 30 at the Tabernacle. She will conduct a master class and play a recital in Grand Rapids, Mich. Feb. 11 and 12 and will do a similar pair of events for the Miami, Fla. AGO Chapter Feb. 15 and 16.

Alexander Schreiner will be heard in Riverside, Cal. Feb. 22, at Stanford University Feb. 23 and for the Chico AGO Chapter Feb. 24. He will play at the new Artisan Music Hall, Los Angeles, Feb. 26 and will dedicate the new Casavant organ in the First Methodist Church, Phoenix, Ariz. Feb. 28.

George Markey will play in Minneapolis Feb. 21, in Winnipeg Feb. 23, in Jamestown, N.D. Feb. 26 and for the Milwaukee AGO Chapter Feb. 28.

For the third time this season John Weaver will dedicate an important new organ, this time the new Möller at St. Mark's Lutheran Church, Williamsport, Pa. Feb. 29.

David Craighead plays for the St. Louis AGO Chapter Feb. 1 and in the Central Presbyterian Church, New York City Feb. 16. Robert Baker will play in Lawrence, N.Y. Feb. 20 and in Evanston, Ill. Feb. 22. Marilyn Mason plays Feb. 2 at the First Presbyterian Church, Canton, Ohio and Catharine Crozier will open her spring tour with a Feb. 29 recital at St. Martin-in-the-Fields, Philadelphia, Pa.

PEDAL

Principal, 16 ft., 32 pipes
Violone, 16 ft., 32 pipes
Rohrgedeckt, 16 ft., 12 pipes
Principal, 8 ft., 12 pipes
Violone, 8 ft., 12 pipes
Rohrfute, 8 ft., 32 notes
Spitzprincipal, 4 ft., 32 pipes
Rohrfute, 4 ft., 32 notes
Spitzprincipal, 2 ft., 12 pipes
Contra Trompette, 16 ft., 12 pipes
Trompette, 8 ft., 32 notes
Clarion, 4 ft., 32 notes

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Complete Organ Score
by

Norris L. Stephens

This work, one of the most frequently performed choral works during Lent, was originally composed for chorus and orchestra. However, since few churches are fortunate enough to have instrumental players at their disposal, it has frequently become necessary to perform the orchestral part on the organ. In response to many requests, this organ score is offered. It is a faithful reduction of the orchestral score for the organ, also including the complete choral and solo passages and should greatly facilitate the task of the organist —conductor in presenting this work.

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CASAVANT INSTALLED IN TORONTO CHURCH REPLACES AN ELECTRONIC

New Edifice of Willowdale United Is
Home of Instrument in Classic
Style—Wilfred Powell is
Director of Music

A new three-manual Casavant Organ was installed in the Willowdale United Church, Toronto, Ont. This installation replaces an electronic.

The Willowdale United Church congregation was established about 125 years ago, but the new enlarged church seating 700 persons is just six years old.

The dedication, at the morning services Dec. 20, featured a setting of Psalm 150, composed for the occasion by Wilfred Powell, director of music at the church. In the evening a festival of Christmas carols and a short organ recital were heard.

The program of recital presented by Mr. Powell was: Prelude and Fugue in G minor, and Sonata-Slow Movement, Bach: Pièce Héroïque, Franck: Pastorale, Bancroft: Rondo in G, Bull-Elsasser, and Epiloque, Willan.

The organ in the classic manner and on low wind pressure was designed by Edwin D. Northrup of the Casavant firm.

The main diapason chorus was cantilevered from the chamber in the north wall, with the pedal, enclosed swell and choir within the chamber. The great is entirely in the open to speak within the walls of the church.

Following is the specification:

GREAT

Quintaton, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Quintaton, 8 ft., 12 pipes
Stichtflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Chimney Flute, 4 ft., 61 pipes
Waldfloete, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Fourniture, 4 ranks, 244 pipes

SWELL

Cer de Nuit, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Voix Celeste, 8 ft., 61 pipes
Geigen Principal, 4 ft., 61 pipes
Spitz Flute, 4 ft., 61 pipes
Gemshorn, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Rohrschalmel, 4 ft., 61 pipes
Tremulant
Chimes, prepared

CHOIR

Gedackt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazat, 2 3/4 ft., 61 pipes
Kleinprinzipal, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Fagot, 8 ft., 61 pipes
Tremulant
Chimes

PEDAL

Violonbass, 16 ft., 32 pipes
Quintaton, 16 ft.
Erzähler, 16 ft., 12 pipes
Spitzprinzipal, 8 ft., 32 pipes
Quintaton, 8 ft.
Nachthorn, 4 ft., 32 pipes
Nachthorn, 2 ft., 12 pipes
Bombarde, 16 ft., 32 pipes
Chimes

LEONHARDT AND FOUNTAIN GUEST AT UNION SESSION

Gustav Leonhardt, harpsichordist and organist of the Amsterdam Conservatory in The Netherlands, will conduct a class in "the performance practices of eighteenth century music" and will teach organ and harpsichord at the school of sacred music of Union Theological Seminary, New York City. Robert Fountain, Oberlin College, will conduct the choral program of the session. Henry Woodward, Carleton College, will be director of the summer session and will teach courses in musicology and history. Enid Woodward, also Carleton College, will have a class in organ repertoire and service playing.

Mr. Leonhardt, graduate of the Schola Cantorum, Basle, Switzerland served as professor of musicology and harpsichord at the Vienna State Academy of Music returning in 1953 to the Amsterdam Conservatory. Since 1950 he has concertized widely as solo harpsichordist and organist. An expert in seventeenth and eighteenth century music he has recorded programs for radio throughout Western Europe. The Dutch radio has broadcast more than 100 of his performances.

As a musicologist Mr. Leonhardt has published a study, *The Art of Fugue, Bach's Last Harpsichord Work*, and since 1956 has edited a series of seventeenth century music being published by Universal Edition. He has recorded for many leading companies.

At the six-week summer session from July 5 to Aug. 12 Mr. Leonhardt will give recitals as well as teach. The summer chorus under Mr. Fountain's direction will give a concert and Mr. Fountain will have daily classes in conducting.

HONOR GROSSMANN FOR 40 YEARS OF CHURCH SERVICE

Edward A. Grossmann was honored Nov. 29 as he celebrated his fortieth year as organist and choirmaster—thirty years with the Zion Evangelical and Reformed Church and ten years with St. Stephen's, E & R, both in St. Louis, Mo.

At the special service at the latter church many of his former and present choir members sang Franck's Psalm 150. Testimonials were given by a number of pastors.

Mr. Grossmann studied with the late Charles Galloway. He has played a prominent part in church and community music. He has been active in the work of the St. Louis Chapter of the AGO serving as its dean and acting as chairman of the AGO national convention in St. Louis in 1948.

After the service an informal reception was held in the church hall. Many congratulatory letters and telegrams were received.

CHANEY PLAYS BROADCAST SERIES ON COAST STATION

Harold Chaney was heard in a series of half-hour organ broadcasts in the month of January. The programs carried by station KBCA-FM, Los Angeles, Cal. originated from the Church of Religious Science where Mr. Chaney played the new forty-six-rank instrument by Holzinger. Literature running from Buxtehude through Hindemith and Messiaen was included.



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GRAY-NOVELLO

NEW MUSIC for 1960

ANTHEMS for Lent and Easter

(For Mixed Voices unless otherwise noted)

Alleluia	David H. Williams	22
Angels, Roll the Rock Away	M. C. Whitney	22
This is the Day (S.S.A.T.T.B.B.)	Palestrina, ed. Pizarro	22
Hilariter	Richard Dirksen	35
Hosanna to the Son	Roger Hannahs	25
Alone Thou Goest Forth	H. W. Vogel	18
The Way of Life and Peace	J. Roff	22
O God of God	S. A. Day	22
Come Faithful People (S.A.B.)	W. Glen Darst	22
I Know a Lovely Garden (Unison)	Mary E. Caldwell	22

ANTHEMS for General Use

(For Mixed Voices unless otherwise noted)

These are Thy Glorious Works	Richard Warner	22
A Cantic of Thanksgiving	John Huston	22
For This Cause	Harold Friedell	22
Softly Sleep	G. F. Handel, arr. Whitney	22
Behold, O God Our Defender	Jack Ossewaarde	22
Come Down, O Love Divine	W. Douglas Francis	18
Spirit of Life	Jane M. Marshall	22

ORGAN

Jubilee	Leo Sowerby	150
Diptyque Liturgique	J. J. Grunewald	150

SONGS

At the Cross (Lenten Holy Week)	Med. or Low	Robert Graham	.60
The Lord is My Shepherd	High	Kenneth Meek	.60
O Sing unto the Lord	High	Lewis Whitehart	.60
My Soul doth Magnify	High	Margaret Sandresky	.60

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Everett Tutchings Is Organist at
Christ Methodist — Installation
of Instrument Scheduled
for Summer of 1960

The firm of Casavant Frères has contracted for a four-manual organ for the Christ Methodist Church, New York City, the church made famous by Dr. Ralph W. Sockman. The organist, Everett Tutchings, was consultant with Dr. George Volk. Wilfrid Lavallée, in his forty-fourth year with Casavant, represented the builder.

The organ will be installed in the summer of 1960. The stoplist is as follows:

GREAT

Violone, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Chimney Flute, 4 ft., 61 pipes
Quinte, 2 3/4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Cymbal, 4 ranks, 244 pipes
Trumpet, 8 ft., 61 pipes

SWELL

Lieblisch Gedeckt, 16 ft., 68 pipes
Geigen Principal, 8 ft., 68 pipes
Rohrflöte, 8 ft., 68 pipes
Viole de Gambe, 8 ft., 68 pipes
Viole Céleste, 8 ft., 61 pipes
Spitzflöte, 4 ft., 68 pipes
Principal, 4 ft., 68 pipes
Flûte Ouverte, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Plein Jeu, 6 ranks, 366 pipes
Bombarde, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 8 ft., 68 pipes
Vox Humana, 8 ft., 68 pipes
Clairon, 4 ft., 68 pipes
Chimes
Tremulant

CHOIR

Concert Flute, 8 ft., 68 pipes
Salicional, 8 ft., 68 pipes
Gedeckt, 8 ft., 61 pipes
Dulciane, 8 ft., 68 pipes
Unda Maris, 8 ft., 61 pipes
Prestant, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Rohrnazard, 2 3/4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Sifföte, 1 ft., 61 pipes
Scharf, 3 ranks, 183 pipes
Fagott, 16 ft., 68 pipes
Krummhorn, 8 ft., 68 pipes
English Horn, 8 ft., 68 pipes
Rohrschalmel, 4 ft., 68 pipes
Harp
Celeste
Tremulant

ANTIPHONAL

Principal, 8 ft., 68 pipes
Cor de Nuit, 8 ft., 68 pipes
Viole, 8 ft., 68 pipes
Viole Céleste, 8 ft., 61 pipes
Gemshorn, 4 ft., 68 pipes
Mixture, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Cor de Nuit (pedal extension) 16 ft., 12 pipes
Tremulant

PEDAL

Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Violone, 16 ft.
Lieblisch Gedeckt, 16 ft.
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 32 pipes
Flute, 8 ft.
Cello, 8 ft.
Choralbass, 4 ft., 32 pipes
Rohrflöte, 4 ft., 32 pipes
Rauschpfeife, 3 ranks, 96 pipes
Mixture, 4 ranks, 128 pipes
Posaune, 16 ft., 32 pipes
Bombarde, 16 ft.
Fagott, 16 ft.
Trompette, 8 ft., 32 pipes
Fagott, 8 ft.
Klarine, 4 ft., 32 pipes
Fagott, 4 ft.
Chimes

EINECKE HEARD IN ADVENT
SERIES IN SANTA BARBARA

C. Harold Einecke gave his customary series of Friday recitals in Advent at Trinity Episcopal Church, Santa Barbara, Cal. covering a wide range of organ literature.

An audience of 700 heard his dedicatory recital Dec. 9 on the new Pels organ in the Christian Reformed Church, Chino, Cal.

Fine Crop of Organ
Music Awaits
Reviewer's Return

The largest stack of new organ music we have received in many months confronted us on our return from the Florida convale. Its quality mean too is very high and a number of respected names are represented.

Probably we should lead off with a couple of the dozen or so new pieces from H. W. Gray. Leo Sowerby's Jubilee is likely to become one of his most widely played pieces. It is a sizeable recital work which moves at a good clip to a very big close. Likewise for a good player is Jean-Jacques Grunewald's Diptyque Liturgique (a Preces and a Jubilate) which was commissioned for the 150th anniversary of St. James' Church, New York City; both of the pieces are big and make technical and musical demands. Kenneth Meek's Three Preludes on Plainsong Melodies are less demanding and highly useful service music. Claude Means' Chorale Prelude on Down Ampney is a tasteful and effective piece in the quiet bracket. Everett Titcomb's Improvisation on the Eighth Psalm Tone requires a lot of organ but will have many uses; his Aspiration is equally well-made for the softer stops. Organists with plenty of reeds at hand, especially of the *en chamade* variety, will welcome Ronald Arnatt's Procession. Robert Hebble's Nave is rather impressionist and asks for colorful registration. John Huston's Prelude-Improvisation on Aberystwyth is very free in style and should be fun for a good player. Clarence Dickinson has edited a Prelude and Variations by nineteenth century J. B. Litzau on an old Moravian hymn; this is a good specimen of some significant but little known music. Virgil Fox's arrangement of the Bach sinfonia Now Thank We All Our God, familiar to most of us from his recitals, is available from Gray.

Henry G. Ley's Prelude on Down Ampney (Oxford) is quite different from Mr. Means' and like it very pleasing. A Fugal Trilogy by Healy Willan contains three first-rate service pieces; the final Elegy and Fugue is our favorite. C. S. Lang's Introduction and Fugue on Redhead 46 is a practical piece of moderate difficulty. Brian Trant has edited a Fugue on B-A-C-H by C. P. E. Bach.

Gordon Young's Chorale Prelude on St. Edith's (Galaxy) is a simple piece involving a very familiar tune. Much more demanding is Richard Gore's set of Variations on Welwyn. A set of Three Pieces by Arthur Pritchard published together by Elkin is also available from Galaxy: a lyric Prelude, a quiet Pastorale and a marching Postlude all are good service material.

A Choral Tune Prelude by John Leo Lewis (G. Schirmer) is a three-part piece well adapted to opening a service.

The seventh in Novello's new Early Organ Music series is a Toccata and Fugue in G minor by Bach's contemporary J. E. Eberlin carefully edited by H. Diack Johnstone. Arthur Milner's Saraband for a Solemn Occasion will find its way into many church bulletins and rightly so. H. Hugh Bancroft's Three Pieces for Manuals are short, compact and useful: a prelude, an interlude and a postlude.

One of those interesting early Italian books is the first volume of the organ works of Girolamo Cavazzoni dating from 1543. Schott is the publisher and Oscar Mischiati is the editor. The excellent notes appear only in German and Italian.

A new Festival Anthology edited by E. Power Biggs is one of those good eclectic collections which Mr. Biggs does so well; of course everyone will want it; Associated publishes it. The same publisher has a Prelude for Organ by Henry Cowell—a short, unhackneyed piece by one of our best musical minds. August Mackelberghe's Improptu Etude is a big show piece which demands nimble fingers and agile feet. The pedal cadenza is a diller; the whole piece can be pretty absorbing for those good enough to play it.

The third part of the Richter-Ware Method for Spinets is now available from Presser.

FENNER DOUGLASS conducted a master class Oct. 31 at the Duke University chapel. Durham, N.C., speaking on problems in Baroque ornamentation.

The Cathedral of Mary our Queen Baltimore, Maryland



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December 21, 1959

H. M. Ridgely, Esq.
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Hagerstown, Maryland

Dear Mons:

It is idle for me to repeat what I have said many times. I consider the Baltimore cathedral organ to be a truly noble work of art. It certainly ranks among the finest two or three organs I ever recall hearing and playing, and this is not just due to the building.

The organ in the cathedral of Mary Our Queen is a superbly balanced "pair of organs." The chancel organ and the gallery organ each complement the other, and while they combine into a magnificent total ensemble, each division indeed each organ has a character all its own. The whole installation is a marvel of engineering skill employed to achieve the most musical use of every section; and the construction and voicing of every pipe show evidence of a most thorough study of all that enters into the making of perfection in tone as related to the re-creation of the greatest concepts in organ literature as well as appropriateness for every demand of service playing.

The writing of specifications and stop-lists is but a small part of the realization of what is required in such a cathedral organ.

I feel that every person of the Möller staff who has had a part in the building of this instrument has given of his very best, and the result now bears witness to that fact. From the total standpoint as well as from those of action and console control, this organ stands as a monument to the organ builder's art.

Like the inspiring cathedral where it serves, I am sure that it will be the goal of many a pilgrimage.

With my keenest appreciation, and warmest regards to all,

Sincerely yours,
Edward B. Gammons

Edward B. Gammons
Consultant to the Archbishop
and the Architects.



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WRITE: Arthur Poister, 202 Crouse College, Syracuse University, Syracuse 10, New York for additional information.

MICHIGAN CHOIR CELEBRATES DIAMOND JUBILEE



St. Luke's Choristers at Kalamazoo Follow a Noble Tradition

St. Luke's Choristers, the choir of men and boys of St. Luke's Episcopal Church, Kalamazoo, Mich. kicked off a diamond jubilee celebration at the seventy-fifth annual choir dinner Nov. 16.

The year-long celebration will include these dates: Christmas Oratorio, Saint-Saëns, Dec. 27 (just past); Charles Peaker recital, Feb. 1; annual Choristers concert May 6; Frank Owen recital June 26; memorial evensong Nov. 1; homecoming Sunday Nov. 20.

St. Luke's Choristers began immediately after the organization of the present St. Luke's parish. Vestry minutes record that the pastor made a trip east to locate a suitable choirmaster, the initial step in the organization of the present choir. A Mr. Self, the first organist and choirmaster, reported he was well satisfied with the new Johnson three-manual organ in the new church. The edifice, still being used, was built late in 1884 with the first service Jan. 10, 1885. The parish will celebrate its 125th anniversary in 1962, dating from the earliest years of two parishes, St. John's and St. Luke's, which were merged in 1884.

These organists and choirmasters have served: 1885 Mr. Self; 1888 C. E. M. Dadswell; 1890 Arthur Pyne; 1893 R. A. Laslett-Smith; 1895 George Fairclough; 1901 Frederick Rogers; 1903 H. G. Smith choirmaster, Edith Forbes organist; 1904 W. C. Moon; 1907 Herbert Sprague followed by W. Brooke Reeves; 1911 Arthur Fraser; 1914 Arthur Jones, Morris Simp-

son, Mrs. Waterhouse; 1916 J. H. Bishop; 1918 Norman Taylor; 1919 Henry Overley; 1944 Frank K. Owen; 1953 George Norman Tucker.

Growth of the choir has continued steadily over many years. It progressed most noticeably under the direction of Henry Overley in the quarter century from 1919. In 1921 Mr. Overley inaugurated a series of annual concerts now held each year in the Central high school auditorium. Funds provided from the concert enable the boys to have an annual camp on Lake Michigan. Over the years the boys have earned and paid all camping and other recreational expenses from the proceeds of the concerts.

In 1934 the choristers were invited to sing at the Century of Progress in Chicago and in 1952 they sang at the National Cathedral, Washington, D.C. The group is an affiliate of the Royal School of Church Music.

George Norman Tucker has been choirmaster and organist since 1953 coming from St. Paul's Church, Steubenville, Ohio. Under his guidance the choristers have continued their contribution to the community with the annual concert and the "Singing Lads" group has made appearances throughout southern Michigan.

The choristers represent many faiths. Of the present enrollment about forty-one percent are Episcopalians. The membership represents seventeen area churches and twelve communions.

In 1958 the choir mother's guild gave the group professional tape recording equipment. This has been used for two LP recordings now distributed through the church office. A project to help teachers in church school classes with recordings is now under way.

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The Very Reverend George E. Ryan, Rector

IN this magnificent edifice a 3 manual Skinner organ of 30 ranks installed in the Sanctuary in 1925 will be supplemented by a new 3 manual instrument of 42 ranks, to be located in the Gallery. Each organ will have its own console, capable of playing either instrument.

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Skinner and Henry Fusner, Organist,
Who Played Opening Recital

The Aeolian-Skinner Company has completely rebuilt the large organ in the Presbyterian Church of the Covenant, Cleveland, Ohio, making extensive changes and additions in the chancel installation and adding a new gallery organ playable from the new four-manual console. The instrument has nine divisions.

Henry S. Fusner, organist and choir-master collaborated with Joseph S. Whiteford on the new design and played the dedicatory recital Oct. 25 which appears on the recital page.

The specification is as follows:

GREAT

Violone, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Holzgedackt, 8 ft., 61 pipes
Cor-de-Nuit, 8 ft.
Gemshorn, 8 ft., 61 pipes
Spitzviol, 8 ft.
Octave, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Twelfth, 2 1/2 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Scharf, 3 ranks, 183 pipes
Chimes

SWELL

Rohrbordun, 16 ft., 68 pipes
Geigen Prinzipal, 8 ft., 68 pipes
Viole-de-Gambe, 8 ft., 68 pipes
Viole Celeste, 8 ft., 56 pipes
Rohrflöte, 8 ft., 68 pipes
Flute Conique, 8 ft., 68 pipes
Flute Celeste, 8 ft., 56 pipes
Geigen Oktav, 4 ft., 68 pipes
Flute Triangulaire, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Contre Trompette, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 8 ft., 68 pipes

Vox Humana, 8 ft., 61 pipes
Clairon, 4 ft., 68 pipes
Carillon
Tremulant

CHOIR

Spitzviol, 8 ft., 68 pipes
Cor-de-Nuit, 8 ft., 68 pipes
Erzähler, 8 ft., 68 pipes
Erzähler Celeste, 8 ft., 56 pipes
Fugara, 4 ft., 68 pipes
Flauto Traverso, 4 ft., 68 pipes
Rohr Nasat, 2 1/2 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Terz, 1 1/2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Dulzian, 16 ft., 68 pipes
Krummhorn, 8 ft., 61 pipes
Rohr Schalmel, 4 ft., 68 pipes
Harp
Celesta
Tremulant

POSITIV

Spitzflöte, 8 ft., 61 pipes
Nason Flute, 8 ft., 61 pipes
Praestant, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Klein Prinzipal, 2 ft., 61 pipes
Larigot, 1 1/2 ft., 61 pipes
Sifföte, 1 ft., 61 pipes
Zymbel, 3-4 ranks, 221 pipes
Zymbelstern
Tremulant

SOLO

Gamba, 8 ft., 61 pipes
Gamba Celeste, 8 ft., 61 pipes
Solo Flute, 8 ft., 61 pipes
Flute Harmonique, 4 ft., 61 pipes
English Horn, 8 ft., 61 pipes
French Horn, 8 ft., 61 pipes
Corno-di-Bassetto, 8 ft., 61 pipes
Trompette Harmonique, 8 ft., 68 pipes
Tremulant

GALLERY DIVISION

GREAT

Quintaten, 16 ft., 12 pipes
Principal, 8 ft., 68 pipes
Quintaten, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Plein Jeu, 3-4 ranks, 215 pipes
Trumpet, 8 ft., 61 pipes

SWELL

Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Cor-de-Nuit, 8 ft., 68 pipes
Gemshorn, 4 ft., 68 pipes
Sesquialtera, 2 ranks, 122 pipes
Fagotto, 8 ft., 68 pipes

BIBLICAL ORGAN PLAYED IN LONG ISLAND SERIES

A playing reconstruction of an ancient Biblical organ will be demonstrated Feb. 20 at a recital of organ music at Temple Israel, Lawrence, L.I., N.Y. The recital will be played by Robert Baker, Edward Broadhead, Hartford, Conn. and Frederick Royce, Philadelphia.

The event will be the second in a series of four sponsored by the Temple at its twelfth annual Jewish music festival Feb. 19, 20, 21 and 26 under the general title "brotherhood through music." Music written by Christian composers to original Hebrew texts will be performed, works by Schubert, Gretchaninoff, Ravel, Marcello, Honegger, Moussorgsky, Prokofieff, Thatcher, Grimm and Rogers. The organ recital will include works by Bloch, Mendelssohn, Berlinski, Freed, Binder and Milhaud.

WHITLEY CONDUCTS GROUPS OF CONTEMPORARY WORKS

The choir of St. Luke's Church, San Francisco, Cal. sang a program of contemporary music to an appreciative capacity audience Dec. 6. Bob Whitley conducted the group in Howard Hanson's setting of Walt Whitman's Song of Democracy, a segment of Menotti's The Consul and Randall Thompson's Mass of the Holy Spirit.

ADVENT SERIES PLAYED BY ARNATT IN ST. LOUIS

Ronald Arnatt's Monday noon Advent recitals at Christ Church Cathedral, St. Louis, Mo., included the Sowerby Sonata, Messiaen's Joie et Clarté des Corps Glorieux, Brahms' Prelude and Fugue in A minor and several Bach works.

Tremulant
Carillon

PEDAL

Quintaten, 16 ft.
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Hartford Chapter's
Liaison Program
Bears Fruit

For the last ten years, Hartford Chapter has enjoyed a unique and rewarding liaison experience with the Greater Hartford Council of Churches. A liaison chairman from the chapter is delegated to serve as a member of the board of the Council and attends its monthly meetings.

Many co-operative ventures have grown out of this experience. Perhaps the most important result of the whole program is the fact that the clergy has come to appreciate the status of organists as a professional group desiring to work in harmony with them and willing to sacrifice time and effort to promote mutual programs of benefit to the community.

One of our most satisfying activities is the supplying of organists for the daily noon-day Lenten services held in a downtown church. A large number of organists working with local pastors, volunteer their services for this responsibility. A member of our liaison committee assumes the task of lining up organists for these meetings.

"The Churches Sing," a weekly radio program co-sponsored by the council and chapter, is broadcast over Station WCCC each Sunday at 8:30 A.M. In 1952 the manager of the station went to the Council to seek cooperation in broadcasting a regularly scheduled program of music from Protestant churches in the area. Through the liaison chairman a program was initiated whereby half-hour tapes of a different church choir were heard each week. Since May, 1952 it has continued without interruption and is now rated second in early Sunday morning listening. It definitely has been the means of elevating the standards of church music in this community.

A union Reformation Day service is sponsored by the council in cooperation with the chapter. The music is planned by the liaison committee and includes the participation of organists and combined choirs. Music is also supplied for the council's annual Christmas Morning service in a Hartford church.

Last May, due to the inquiries from music committees and pastors regarding adequate church music budgets and salaries, etc., a questionnaire was prepared by the secretary of the council and the council board representative of the chapter and sent out to the churches by the council. A survey was made based on the sixty returns, using the suggested 10% of the current expense budget as a guide. Details are given in the report below which was sent to churches and organists. We feel that this is a constructive means of getting at this problem and that it provides both the council and our chapter with information available to interested churches. We should be glad to furnish further details to any chapter wishing them. We were particularly interested that out of the total sixty returns

from the Greater Hartford area, only ten had equalled or exceeded the 10% guide.

In discovering the larger rewards of an expanded ministry of music with its infinite possibilities of Christian fellowship and mutual benefit, we would hope that our experiences might be of help to others thru the printing of this material in THE DIAPASON.

GRACE D. BERRY

GREATER HARTFORD
COUNCIL OF CHURCHES

TO: Member Churches
SUBJECT: Ministry of Music

Several of our churches have expressed the need for comparative data concerning amounts allowed for the ministry of music in planning the total church budget for the year. Last May the Council sent out to the churches a form containing 25 questions which had been prepared with the cooperation of a representative of Hartford Chapter, American Guild of Organists. Sixty have been returned with data which should be of interest. These contained no identifying information as to church or location.

At a recent national convention of the American Guild of Organists the results of an intensive country-wide study of the amounts being spent by churches for the service of music were considered and agreement reached that, as a guide for church finance committees, it appears that a music budget which is approximately 10% of the current expense total would seem to be in order, with exceptions for variation in size of membership, location, etc. Of the total 60 returns in hand for the Greater Hartford area, 10 have equalled or exceeded the 10% guide.

To be of more value, the information received has been tabulated in four groups based on total amount of current expense budgets as follows: \$9,000 to \$16,000; \$16,100 to \$25,000; \$25,100 to \$50,000; \$50,100 to \$100,000; over \$100,000.

GROUP I—\$9,000 to \$16,000— 12 CHURCHES			
	Current Expenses	Total Music Program	Organist's Salary
HIGH	\$15,775	\$1,400	\$1,300
MEDIAN	11,000	1,000	850
LOW	9,000	575	500
GROUP II—\$16,100 to \$25,000— 14 CHURCHES			
HIGH	21,845	3,000	1,450
MEDIAN	18,337	1,100	980
LOW	16,134	700	500
GROUP III—\$25,100 to \$50,000— 16 CHURCHES			
HIGH	38,637	2,850	2,300
MEDIAN	34,360	2,700	1,700
LOW	26,000	2,000	1,600
GROUP IV—\$50,100 to \$100,000— 7 CHURCHES			
HIGH	81,000	6,600	5,500
MEDIAN	67,405	5,700	3,600
LOW	50,200	3,600	2,000

In the group over \$100,000 there were too few for analysis.

There has been an increase in numbers of choirs since the study made ten years ago. There are within this group studied:

- 2 churches with 7 choirs
- 6 churches with 4 choirs
- 12 churches with 3 choirs
- 24 churches with 2 choirs
- A retirement plan is in force in only 5 churches.

Eleven churches have paid soloists with a budget allowance ranging from \$400 to \$960 for one soloist, \$1,786 to \$4,000 for a quartet.

Other items covered include information as to church membership, number of choirs, volunteer choirs, vacation arrangements, expense allowance for choral workshop or music institute.

Cincinnati

The Cincinnati, Ohio Chapter met Dec. 7 at the Westwood Salem Presbyterian Church for a panel discussion on service playing. Wayne Fisher was moderator of the panel and was assisted by Ralph Tilden and Robert Schaffer. The discussion on hymn playing and singing of chants were illustrated by members of the panel. Dean Elmer Dimmerman welcomed two new members and announced the remainder of the season's activities. A donation was given by the chapter for the organ fund at the conservatory to be used for the purchase of new practice organs. A social hour followed.

The chapter met at the College Hill Presbyterian Church Nov. 9. Dean Elmer Dimmerman presided over a short business meeting and introduced Lucille S. Meyer, A.A.G.O., who conducted a workshop on children's choirs. A social hour was enjoyed by the members at the close of the evening.

MRS. CARL H. HEIMERDINGER

Indianapolis

The Indianapolis, Ind. Chapter sponsored a program of Christmas music Dec. 8 at the Second Evangelical and Reformed Church. Erwin W. Muhlenbruch played Toccata and Fugue in D minor, Eberlin; Sheep May Safely Graze, Bach; Good News from Heaven the Angels Bring, Pachelbel; Pastoral Symphony, The Messiah, Handel; Noël with Variations, Balbastre; The Searching Carol, Marryott, Carol Rhapsody, Purvis, and Carol from Six Pieces for Organ, Thiman. James Wheatley and Carl G. Schmid, violinists, assisted. The choir sang two anthems and Miriam Mann, contralto, sang a solo.

Robert Stoffer, Dayton, Ohio, conducted a workshop of choral and organ music Nov. 17 at the Third Christian Church. This was sponsored jointly by the chapter and the Indianapolis Choir Directors Association.

GEORGIA EVA LOCKENOUR

North Shore

The North Shore Chapter met Jan. 10 at the Lake Forest, Ill. Presbyterian Church for a program on service playing by Robert Huhn. Eight class sessions preparing candidates for the AAGO examinations in June are being sponsored by the chapter on the second and fourth Sunday evenings of the month, January through April. Instructors are Robert Rayfield and Ewald V. Nolte.

The chapter met Dec. 14 at St. Matthew's Episcopal Church, Evanston to hear Porter Heaps discuss and demonstrate the possibilities of a Hammond electronic instrument.

Austin Lovelace gave an anthem-reading clinic at the Wilmette Methodist Church Nov. 9.

MARGARET L. BUDD

Akron

The Akron, Ohio Chapter met Jan. 4 at the Trinity Lutheran Church. Ministers and their wives were guests at the dinner meeting. The Rev. W. I. Hackenberg, Canton, was the speaker. His subject was Three Commandments for Organists.

REGINA SANDRIDGE

Dayton

The Dayton, Ohio Chapter gave a recital at the Dec. 7 meeting at the Linden Avenue Baptist Church. Those participating were Ray Gano, Burton Weaver, Beatrice Isenhardt and Edward Kerr. They played a varied and interesting program.

MARILYN BAUMGARTNER

Southern Illinois

The Southern Illinois Chapter met Dec. 13 at the First Presbyterian Church, Carbondale. Dr. Herbert D. White, assisted by strings from the Southern Illinois University Symphony, played three of the Mozart Organ Sonatas. The Corelli Christmas Concerto was also played with Dean Wesley K. Morgan conducting. The madrigal singers of the University high school gave a brief program of carols by Shaw, James, Praetorius, Warren, Burt and others. The audience sang traditional carols accompanied by Wesley Morgan and the string orchestra. The program was designed as a candlelight ceremony. A brief business meeting followed and members voted to invite Virgil Fox to give the first chapter-sponsored recital in April.

HERBERT D. WHITE

Whitewater Valley

The Whitewater Valley Chapter met Jan. 5 at the Reid Memorial United Presbyterian Church, Richmond, Ind. for a recital of music for organ and brass played by William Brewster Giles and the brass ensemble of the Monroe, Ohio high school, directed by Paul Morrow. Mr. Morrow also talked about "the care and feeding of brass players." The program consisted of works by Kauffman, Reiche, Bender, Pfautsch, Strauss and Wright. The congregation participated in the Wright Fantasy by singing a final verse and descendant. A brief business meeting was held after which members enjoyed coffee and cake. Gennette Garton headed the social committee.

ANTHONY ALLEN

Youngstown

The Youngstown Chapter met Dec. 28 at the home of Dean Carol H. Schoenhard, Canfield, Ohio. A short meeting of the executive committee was held prior to the social meeting for purpose of appointing a nominating committee to report in February on a slate of officers for the 1960-61 season. There followed a carol sing and lunch. Mrs. Schoenhard, Mrs. Jack Rodgers and Mrs. Charles E. Sittig were in charge of the Christmas meeting.

DONALD L. LOCKE

St. Joseph Valley Chapter

The St. Joseph Valley Chapter met Jan. 5 at the All Saints E.U.B. Church, South Bend, Ind. for a pot-luck dinner and white elephant sale. Prizes were given for the most useless white elephant, oldest white elephant and the white elephant sold for the highest price.

LUCILLE I. BEAL

Auburn

The Auburn Chapter met Dec. 14 at St. James Episcopal Church, Skaneateles, N.Y. for an Advent Service, after which the Rev. David M. Gillespie briefly discussed the Episcopal Church order of service. The chapter then went to the First Presbyterian Church for the business meeting. After the meeting members were invited to see the addition recently built at the church.

DIANNE BOCKES

Rockland County

The Rockland County, N.Y. Chapter met Jan. 11 at the Pearl River Methodist Church. Following the business meeting Elda Deighton, with the assistance of Gina Palermo, conducted a lecture-workshop in the principles of blending voices and choral singing. Miss Deighton explained her method of approach and demonstrated it by leading her listeners into a successful choral group. Plans are almost completed for the annual junior and senior choir festivals to be held in April and May.

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News of the American Guild of Organists—Continued

OFFICIAL MIDWINTER CONCLAVE GROUP PICTURE TAKEN ON KNOWLES CHAPEL STEPS AFTER MASON RECITAL



New York City

The New York City Chapter met at the Temple Emanu-El Dec. 9 for a recital by Herman Berlinski, associate organist of the temple. This recital continues a series of recitals given by the associate and assistant organists of the larger metropolitan churches. Mr. Berlinski's program was: A Psalm of David, Rossi; Agadah, Milner; Song of Solomon, Saminsky; Prelude 3 for Organ, Bloch; Rock of Ages, Kohs; Queen Esther, Gideon; The Days of Awe, The Day of the Trumpet, The Day of Atonement and the Three Festivals, Berlinski.

Central New Jersey

The life and works of Mendelssohn was the theme of the Central New Jersey Chapter's meeting Jan. 4. Following the business meeting presided over by Dean William E. Reed, Mrs. Arthur Flintzer gave a sketch of Mendelssohn's life. Preludes and sonatas were then played by Carol Schaeffer and Mrs. Alfred Bergen on the new Möller in the First Methodist Church, Trenton. Members participated in the singing of Mendelssohn's music including hymns, anthems, trios and junior choir music with Mrs. John Cole at the console. Refreshments were served by Mrs. Wilfred Andrews and Mrs. Earl Jarrett.

DOLORES KIRKHAM

Merrimack Valley

The Merrimack Valley, Mass. Chapter held its annual pastor-organist dinner meeting Jan. 5 at the First Baptist Church, Haverhill. Dean Alvin Wooster was toastmaster and the speaker was John Ferris, Harvard Memorial Church, Cambridge. His subject was "music as a force in Christian worship." A discussion followed.

The chapter held its Dec. 8 meeting at the West Parish Church, Andover. Marion Abbott was hostess for the evening. A Christmas choral music workshop was conducted by Fred Jones, Lawrence. Many new anthems and ideas were brought out. The groups then toured the new educational building as well as the church edifice returning to the parlors for refreshments served by Miss Abbott and her committee.

ELEANOR F. HOOVER

Rhode Island

The Rhode Island Chapter featured Madeleine Marshall as guest speaker at its Jan. 19 meeting at the Church of the Transfiguration, Edgewood. A reception and refreshments followed the lecture. The chapter, with the Barrington College School of music will sponsor Ruth Krehbiel Jacobs in a two-day workshop March 29 and 30.

LOUISE A. MOORE

New Haven

The New Haven, Conn. Chapter met at Woolsey Hall, Yale University, Jan. 10 to hear a recital by Finn Vidars. Mr. Vidars' program was: Sonata in G minor, Hartmann; Sinfonia in F major, Mattheson-Hansen; Three Chorale Preludes, Brahms, and Introduction and Passacaglia, Reger.

MARY P. REID

Central New York

The Central New York Chapter met Jan. 5 at the Westminster Presbyterian Church, Utica. James Hanosch, host organist, gave a program of preludes and postludes suitable for Catholic, Protestant and Jewish services. Following the recital Dean Cornelia Griffin presided at the business meeting. The resignation of the Rev. Kendall Edkins as chaplain was accepted with regret. The dean noted the distribution of the chapter year book. Nellie Snell announced that Will O. Headlee, AAGO, Syracuse University will adjudicate the scholarship audition that was to be held Jan. 9 in the Tabernacle Baptist Church.

JEANNETTE E. SNYDER

Lehigh Valley

The Dec. 5 meeting of the Lehigh Valley Chapter was held at the Salem U.C.C. Church, Allentown, Pa. under the chairmanship of Evelyn Robbins, host organist. Dr. Elaine Brown, founder and director of the "Singing City" in Philadelphia, gave a talk on the role of the choral director in church music. Her comments were chiefly concerned with the directors' approach and attitudes as a means of evoking the best response from singers. Questions and a discussion followed.

The Nov. 14 meeting was held at St. John's Lutheran Church, Easton. Robert Kuebler, host organist, presided and took the members on a guided tour of the expanded and renovated church facilities. The program for the evening was an "Anthem Clinic" for which members brought several anthems by modern composers which were played and sung by the group. The purpose of this program was to provide an opportunity to try out and examine new material with helpful suggestions from those who have already used the anthems.

STODDART SMITH

Suffolk

The annual Christmas party of the Suffolk Chapter was held Dec. 11 at the Ernest A. Andrews home, Setauket, L.I., N.Y. Musical games and Christmas carols were sung with Edson Bates at the piano and Charles Drexler at the organ. A Christmas Chorale Prelude by Pachelbel, played by Mr. Bates on the organ and a vocal solo by Barbara Armellini, accompanied by Betty Weidner, added to the program of the evening. A social hour with refreshments followed.

ERNEST A. ANDREWS

District of Columbia

The District of Columbia Chapter met Dec. 7 at the Burlington Hotel, Washington to celebrate its forty-ninth birthday with a dinner and program. Guest of honor was National President Harold Heeremans, FAGO, CHM, FTCL who spoke briefly to the members. The program included group singing and a skit entitled "The Forty-Niners," an extravaganza prepared by Carroll Mattoon and Marietta A. Clayton.

EVANGELINE S. EVERETT

Patapsco

The Patapsco Chapter held its third meeting of the season Dec. 5 at the Douglass Memorial Community Church, Baltimore, Md. The guest organist was Spencer Hammond who played the program in the recital section of this issue. Mary Robinson, soprano, sang four numbers accompanied by Edward Tildon. Following the recital a brief business meeting was held at the home of Gladys Davis with Dean Celia McLeod presiding. The meeting was concluded with refreshments. Jeanne Simms and Mrs. Davis were the hostesses.

FRANCES CHAMBERS WATKINS

Louisville

The Louisville, Ky. Chapter met for Smorgasbord at the Arts in Louisville House Dec. 14. Following the dinner Dean Joseph Schreiber spoke of the recital which was to be given by E. Power Biggs as a chapter project at St. Andrews Episcopal Church, Jan. 15. Mr. Schreiber introduced Maurice Laney, University of Louisville, who talked on "Church Music and Jazz," illustrating with records.

MRS. WALTER KENNEDY

Rockingham

The second regular meeting of the Rockingham Chapter was held at the Asbury Memorial Methodist Church, Harrisonburg, Va. Nov. 30. A program was given by Lydia Mattar, Jerusalem. Her talk was illustrated with colorful slides and she gave many interesting points on the music, churches and customs of Jerusalem. After a short business meeting refreshments were served. On April 24 the chapter will sponsor a youth choir festival and plans were made in preparation for this event.

HELEN WINE TERRELL

Columbia

The Columbia, S.C. Chapter sponsored its thirteenth annual junior choir festival Dec. 13 at the Trinity Episcopal Church under the direction of Robert L. Van Doren, FTCL. Mrs. F. Lawrence Davis was the accompanist for the program. James F. Elsworth played the prelude and Ralph R. Rozier the offertory. The massed choir consisted of 500 children from sixteen churches.

The chapter met Nov. 2 with Mrs. David Embler, dean, presiding. The meeting was a senior choir workshop to work on the music for the senior choir festival to be held in May. The workshop was conducted by Guthrie Darr. After the workshop the business of the chapter was conducted.

LEONORA WILLIAMS

South Mississippi

The South Mississippi Chapter sponsored a concert Dec. 8 by the choir of the First Methodist Church, Columbia, Miss. under the direction of William E. Gray, Jr. Judy Davis played Fugue in G, Mendelssohn and Prelude and Fugue in C minor, Bach to open the program. The choir and soloists sang music by Bach, Handel, Pears, Hedges, Willan, Davis and Darst.

St. Petersburg

The St. Petersburg, Fla. Chapter held a morning musicale at the First Congregational Church Jan. 4. Ruth Sisson was chairman, assisted by E. Walton Jamerson. The first group was We Praise Thee O Lord, Netherland folk song; Lift Up Your Heads, Bingham; Now Thank We All Our God and Go to Dark Gethsemane played by Miss Sisson. Mr. Jamerson then played Ave Verum, Mozart-Biggs; Gaudeamus, Titcomb; and several short interludes from the Book of 35 Miniatures. Miss Sisson closed the program with four settings of A Mighty Fortress by Kittel, Pachelbel, Dupré and Karg-Elert.

The chapter held its annual junior choir Christmas candlelight festival Dec. 6 at the Christ Methodist Church. More than 400 children from sixteen churches participated. The festival music was directed by Mrs. John Reynolds and accompanied by Charlene Alexander, organ, Sabra Lols MacCullough, piano and Leslie Alexander, harp. The prelude was played by Florence Anderson and the offertory by Miss MacCullough. Kay Classen played a violin solo with Eugene Arner as accompanist. Mrs. Donald Putnam was chairman of the hospitality committee.

FLORENCE G. ANDERSON

Nashville

The annual Christmas party of the Nashville, Tenn. Chapter was held Dec. 15 at the home of Dean Elizabeth Gray Lee. The program of the evening was given by several guests from foreign countries. Lydia Zafi, Germany, spoke of some Christmas traditions in her country; Eve Goldberg, Germany, sang a solo; Raymond Yu, Formosa, spoke of the happiness Jesus' birth can bring to China and all the earth. Lily Cabansag and Norma Uniali, Philippine Islands, sang duets and were accompanied by Jerry Briggs; Akira and Tsutomu Fujita, Japan, spoke of Japanese customs and sang. All of the guests in their native dress presented an effective program which emphasized the spirit of Christmas. A film was shown by Ralph Erickson, AAGO, Christmas carols were led by Cyrus Daniel, FAGO, and accompanied by Werner Zepernick, pianist and Mr. Briggs at the organ. Refreshments by Florence Hudson and her committee were served by Mrs. Lee.

DOVIE BOEHMS

Alexandria

The Alexandria Chapter met at St. George's Episcopal Church, Arlington, Va., Jan. 11. An explanation of the Allegro Music Service was given by its owner Mark Thomas. Following the business session Jan Turklewicz played an organ number. Mr. Thomas demonstrated several different and unusual flutes and piccolos. He then gave a recital on a flute and was accompanied by Dick Dougall, host organist.

HELEN HARTY

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News of the American Guild of Organists—Continued

Mobile

The Mobile, Ala. Chapter met Dec. 4 at the home of Richard DeNeefe for an executive committee meeting and reception for new members. Members played Christmas music on the two pianos and organ. Refreshments were served.

The chapter met Nov. 6 at the Greek Orthodox Church. The Rev. George Neofotis, Virginia Andreades and Catherine Calogrides gave a program of choral music with the assistance of the choir. Members of the church were hosts at the social hour which followed the program.

ROSA ADAMS BROWN

Knoxville

The first meeting of the new year for the Knoxville, Tenn. Chapter was held Jan. 4 at the New Providence Presbyterian Church, Maryville with Dr. Harry Harter and Mrs. J. W. Carter as hosts. Following dinner a brief business session was conducted by Dean Wallace Zimmerman. Dr. Harter conducted a program featuring the handbell choir of the church with Mrs. Carter at the organ. Mrs. J. J. Sullivan closed the program with an organ solo.

BETTY WHITTE

Tampa

The Tampa, Fla. Chapter met Jan. 4 at the Palma Ceia Presbyterian Church. C. David Mitchell, host organist, played in *Three Is Gladness*, Bach; *The Christ Child*, Halling; *Reverie-Improvisation*, Bedell and *The Night of the Star*, Elmore. Margaret McAllister played four chorale preludes followed by Carols for the Christ Child, Marryott and Greensleeves, Purvis. Dean Helen Wiltshire conducted the business meeting at which an installation ceremony was held for new members.

WILMA W. SMOOKS

Muscle Shoals

The Muscle Shoals Chapter met Dec. 7 at the First Presbyterian Church to hear a program of Christmas music played by Noel Morse and Alan Flowers. Miss Morse played: *Brightly Beams the Morning Star*, Pachelbel; *Lo, How a Rose E'er Blooming*, Brahms; *Chorale in D minor*, Franck; *Toccata in B minor*, Gigout. Mr. Flowers played: *Two Shepherds as They Watched by Night*, The Old Year Has Passed Away and *Fantasia in G major*, Bach.

MRS. GEORGE JACKSON

Central Florida

The National Midwinter Conclave took the place of the December meeting for the Central Florida Chapter. This chapter was host for the event which took place Dec. 28-30 in the Orlando-Winter Park area with headquarters at the Langford Hotel, Winter Park.

The second meeting of the chapter was held Nov. 17 at the Park Lane Presbyterian Church, Orlando. A program was given by Mrs. Ward Hicks on "The Place of the Rhythmic Choir in the Church." Assisting were Elizabeth Cadman, Eleanor Gronlund and Queen Madsen. The evening closed with a short business meeting and social hour.

QUEEN MADSEN

Augusta

The Augusta, Ga. Chapter met Nov. 16 at the Highland Park Baptist Church. Chaplain Gordon Blanchard gave the welcoming address. Emily Remington directed the program of music of the pre-Bach period for voice, organ and strings. Dr. Preston Rockholt and Mrs. Remington made introductory comments on the compositions. Following the program refreshments were served by Marguerite Marschalk and Edna Lott. Portions of the program were repeated Dec. 5 for the Augusta music club.

ROYSTON MERRITT

Atlanta

The Atlanta, Ga. Chapter met at the First Methodist Church, Newnan Dec. 14 to hear Phillip E. McGuire's performance of *The Pageant of the Holy Nativity* by McK. Williams-Young. The chapter enjoyed a Christmas dinner before the performance. Mr. McGuire played *From Heaven Above* to *Earth I Come*, Bach, before the pageant.

MOZELLE HORTON YOUNG

East Tennessee

The East Tennessee Chapter met at "Raymond's," Elizabethtown for the annual clergy dinner Nov. 12. Mrs. D. G. Stout, sub-dean, presided. The program was a discussion on the relationship between the minister of music and pastor in church music. John N. Mullen gave the minister of music viewpoint and the Rev. Dr. John W. Rustin gave the pastor's viewpoint.

LUCILLE CAMPBELL

Kansas State University GSG

The Kansas State University student group sponsored a recital of students Nov. 23 in the University auditorium. The program was: *Leslie Dole—Pastoral and Allegro*, Concerto in G major, Handel; *Suzanne Webster—Christ Lay in Bonds of Death*, Bach; *Anita Russell—March*, Goemanne; *Myra Abel—A Flemish Prayer*, Maekelberghe; *Rebecca McArthur—Miniature*, Langlais; *Elaine Smith—A French Noël*, Clokey; *Clifford Ochampaugh—Rochelle*, Clokey; *Averill Brougher—Marche Religieuse*, Guilmant; *Carol Rowland—When Christ Our Lord to Jordan Came*, Through Adam's Fall is the World Defiled and *In Thee is Gladness*, Dupré; *Joleen Irvine—Allegro*, Sonata 3, Borowski; *Betty King—Vater Unser*, Sonata 6, Mendelssohn.

Fort Smith

The Fort Smith, Ark. Chapter held its annual Christmas party at the home of Mrs. C. H. Miller Dec. 6. After a supper a short business meeting was held. Games and carol singing concluded the evening.

The chapter met Nov. 28 at the First Presbyterian Church for a church music clinic given by Kenneth Osborne, University of Arkansas, and brought through the facilities of the university extension service. A good attendance was at both the morning and afternoon sessions with the Northwest Arkansas area well represented.

MRS. CHARLES W. McDONALD

Southeastern Minnesota

The Nov. 23 meeting of the Southeastern Minnesota Chapter was held at St. John's Lutheran Church, Lake City. The program consisted of several Christmas organ numbers by Mrs. Clifford Mondale, Dean Robinson and Robert Juers. Members sang Christmas songs under the direction of Mrs. Roger Peterson, Alvin Nordvold and Fred Nitschke. Thanksgiving and Christmas music was also on display. Refreshments were served.

JANE ANDREASEN

Jamestown GSG

The Jamestown, N. D. College student group will sponsor George Markey in a recital Feb. 26. Robert N. Clawson has replaced Robert Wolfersteig as the group's sponsor.

A Hallows'en dance was held Oct. 31. Dancing and games were enjoyed.

JUDITH SEAWORTH

Winfield

The Winfield, Kans. Chapter listened to organ recordings by various organists on organs throughout the world at the Jan. 5 meeting at the home of Mrs. Paul Hauer. A social hour concluded the evening.

Don Gibson was host for the Dec. 1 meeting at his home. He played an all-Bach program of Christmas music on the studio organ he and his brother rebuilt two years ago. He included: *Pastorale in F, Jesu, Priceless Treasure*, O Hail! This Brightest Day of Days and *In dulci jubilo*. Members and their guests joined in a carol sing to conclude the program. A social hour followed.

CAROL COMPTON

Mason City

The Mason City, Iowa Chapter met Dec. 15 at the home of Wanda Pedely. Following the business meeting organ music for Christmas was played by Miss Pedely and Mrs. J. E. Stinehart. Miss Pedely played Carols for the Christ Child, Marryott and Puer Natus Est, Titcomb. Mrs. Stinehart's numbers were *Lo How a Rose E'er Blooming*, Marryott, *Virgin Slumber Song*, Edmundson and *Christmas Pastorate*, Matthews. Christmas carols were sung by members with Mrs. Stinehart at the organ and Mrs. Roscoe Patton at the piano. Refreshments were served by Miss Pedely, Louise Folkman, Bertha Patchen and Loren Stille.

WILMA NYCE

Central Iowa

The Central Iowa Chapter met at the Trinity Methodist Church, Des Moines, Dec. 7 to start on a "Christmas Pilgrimage" to various churches in the area. Music ranging from Advent through Epiphany was played on small organs by Nancy Kennell, Ruth Petersen, Doris Nothnagel and Dottie Jo Sage. A dean's Christmas party was held at the close of the pilgrimage.

NOMA JERE

Lincoln

The Lincoln, Neb. Chapter met Jan. 4 at the YWCA for a dinner and business meeting. After the business session members went to the East Lincoln Christian Church where anthem music for Easter and Palm Sunday was offered by John Carter Cole, Adelaide Port Spurgin and Paul Reynolds. The chapter sight read the anthems. Choir directors of the city were guests of the chapter for the evening.

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Alamo Chapter Provides Airport Christmas Music

The Alamo Chapter, San Antonio, Tex. provided a series of musical programs the week before Christmas in the lobby of the Texas International Airport. Many members of the chapter played programs on an electronic instrument at the peak arrival and departure times. Ardis Ward was chairman of the project.

The chapter is co-operating with the local NAFOMM organization in bringing Ruth Krehbiel Jacobs for a junior choir clinic in March. Five Sunday afternoon recitals have been arranged for Lent and the chapter will sponsor Alexander Schreiner in April.

HARRY N. CURRIER

Houston

The Houston, Tex. Chapter and St. Luke's Methodist Church sponsored Dr. George Markey in recital Nov. 11. Dr. Markey's program included: Fantasia and Fugue in G minor, Saviour of the Nations, Come and Rejoice Now, Christians, Bach; Musical Clocks, Haydn; Heroic Piece, Franck; Fantasia in F minor, Mozart; Partita, Purvis; Litanies, Alain; Variations on a Noël, Dupré. A reception honoring Dr. Markey followed the recital.

SUE SEALE OPIELD

Northern California

The Northern California Chapter met Dec. 28 at the Church of St. Matthew, San Mateo for a post-Christmas party. Val Ritchie, host organist, made arrangements for the party and Dr. D. Sterling Wheelwright was master of ceremonies. Preceding the dinner a short organ recital was played by John Anson and David Rothe. A chicken dinner was prepared and served by members of St. James Methodist Church. The program included Swedish and Finnish folk songs sung by Ingeborg France, Japanese music played by Mrs. Aya Takahashi and her daughter Kay Yoshida, and a talk by Rabbi Gerald Raiskin. Festivities were concluded with an old Spanish custom, the breaking of the Piñata, with its shower of small gifts.

MARGARET L. FISHER

Long Beach

The Long Beach, Cal. Chapter, in conjunction with the Musical Arts Club and Music Teachers Association met for a Christmas dinner and program at the Our Saviour's Lutheran Church Dec. 8. Dean Helen Davenport presided. Leaders of each group formed the planning committee with Gene Driskill, vice president of the Musical Arts Club as chairman. Dinner music was furnished by Max Soggins, pianist. Following the dinner members and guests enjoyed a program given by the Long Beach City College choir and madrigal singers under the direction of Royal Stanton with Miss Davenport as accompanist. Numbers included a variety of carols, Robert Shaw's arrangement of The Twelve Days of Christmas and The Hallelujah Chorus.

MARY F. CHASE

Los Angeles

The Christmas party of the Los Angeles, Cal. Chapter was held Dec. 7 at the home of Barbetta Heartwell, Montebello. Game activities were directed by Rae Davis and George Davidson. Several organ selections were given by the hostess on a three-manual Reuter organ and other numbers were played by Gaylord Carter, Bob Mitchell, William Connell and Ray Gagnon at the keyboards of the organ and piano.

MRS. FRANK DESSY

Arrowhead

The November meeting of the Arrowhead Chapter was held Nov. 16 at the College of St. Scholastica, Duluth, Minn. Sister Ann Cecile, OSB, organist and the college choir directed by Sister Donald, OSB gave the following program: Prelude to Yom Kippur, Berlinski; Mass in Honor of Our Lady, Queen of Peace, Peeters; Rorate Caeli, Ave Maria and Adoro, Gregorian chant; Praeludium 1, Campbell-Watson; Offertory of Messe Basse 2, Van Hulse; Resurrection, Symphonie-Passion, Dupré.

ISABELLE B. JOHNSON

Pasadena and Valley District

The Pasadena and Valley District Chapter held its annual Christmas party Dec. 14 at the Pasadena, Cal. Presbyterian Church. Following a get together for the exchange of greetings the members were served refreshments. The highpoint of the evening was the program given by the Los Angeles State College madrigal singers under the direction of Dr. Francis Baxter. This group performed both familiar and unusual Christmas music. Following this Richard Berry showed pictures he took on a recent photographic tour of Hawaii. Marilyn Goulard headed the hospitality committee.

GAYLORD CARTER

Southern Arizona

The Southern Arizona Chapter met for a Christmas party in the home of Dean John McCoy Dec. 14. Preceding the party the group gathered for carol singing at the Desert Medical Center Hospital. A thirty-minute program was given as the singers walked through the corridors and met with appreciation by the patients and staff members.

GEORGIA CARROLL

Western Iowa

The annual Christmas party of the Western Iowa Chapter was held in the home of Vera and Walter Ducommun Dec. 5. Assisting hostesses were Lavonne Ducommun, Mildred Kell and Maurine Larsen. Preceding the dinner carols were sung by the group with Vernon White at the piano. A brief business meeting was held followed by a musical chairs gift exchange. Background music for the evening was furnished by organ recordings.

RUTH CORBIN

Dubuque

The Dubuque, Ia. Chapter was entertained at a Christmas party Dec. 13 in the Lincoln Steffens' home. The program consisted of a piano solo played by Johnny Steffens; a piano and organ duet, Rhapsody, Demarest, played by Doris McCaffrey and Lillian Staiger; a group of songs by Helen Stuber, accompanied by David Nelson, and Christmas songs by Mrs. Steffens. Christmas readings and the singing of Christmas carols were followed by refreshments with Mrs. Julian Nemmers and Miss McCaffrey presiding.

Tulsa

The Tulsa, Okla. Chapter held its annual ministers and organists dinner Jan. 5 at the Trinity Episcopal Church. The John Knox Presbyterian Church bell choir played a short recital. The guest speaker was Mildred Andrews, University of Oklahoma, who talked about "Raising Standards of Church Music," giving the summation of her experience in this endeavor.

SAM BRIGHT

Sacramento

The Sacramento, Cal. Chapter met Dec. 8 for its annual Christmas dinner at the House of Shish Ka Bob. Following the dinner the Howard Kesslers showed colored movies they had taken on their recent vacation in the Hawaiian Islands. As is the custom at holiday affairs no business was transacted.

MARGARET BALLMER

CHAPTER IS TEN YEARS OLD

The Springfield Chapter sponsored the first Western Massachusetts performance of King David by Honegger in the Trinity Methodist Church Nov. 15. It was given in recognition of the chapter's tenth anniversary. Prescott Barrows directed the chorus of eighty voices from choirs of twenty churches in the greater Springfield area. Organists for the performance were Dr. Corliss Arnold, Michigan State University, and LeRoy Hanson, Springfield. Salvador Tomas, New York City was the narrator and Madeleine Marshall did the Incantation of the Witch of Endor. Other participants included Mary McEwan, soprano, Alzira Ribeiro, contralto, William LaFond, tenor, Tele Lesbines, percussionist and Nellie Zimmer, harpist.

LEROY HANSON

Oklahoma City

The First Unitarian Church was host to the Oklahoma City, Okla. Chapter Jan. 5. After a dinner Dean Nancy Ragsdale conducted a business meeting. Sub-dean Du-bert Dennis lectured on "organ development from Baroque to contemporary times," and interspersed and demonstrated his remarks with stereophonic recordings of famous organs played by famous organists.

MARY SHULZ

Los Angeles

The Los Angeles, Cal. Chapter met Jan. 5 at the First Congregational Church. The chapter acted as host to the Pasadena Chapter as well as to the Choral Conductors Guild and the Hymn Society. A dinner was held followed by announcements and community singing. After this a program was given by organists Ladd Thomas and Robert Glasgow. Richard Robinson, tenor, was also heard.

ELFRIEDA DOLCH

Lubbock

The Lubbock, Tex., Chapter held its annual Christmas dinner Dec. 11 at the Lubbock Women's Club. Recorded Christmas music was played for the dinner. The program, under the direction of Cecil Bolton, consisted of choral, violin, piano and organ numbers played by Mrs. H. W. Wylie, Mary Ann Brennehan, Sharon Edmiston, Harold Biffle and Johnnie, Billy and George Biffle. Group singing of carols was led by Dean Harold Dutton with Mr. Bolton as accompanist.

St. John's GSG

The St. John's College student group held a convention on campus at Winfield, Kans. Feb. 7. The event was opened to all church organists, choir directors, organ instructors, students and anyone interested in the musical art. Various publishing houses had exhibits of music. Recitals, discussions and master classes were held. After a banquet Philip Gehring played an organ recital.

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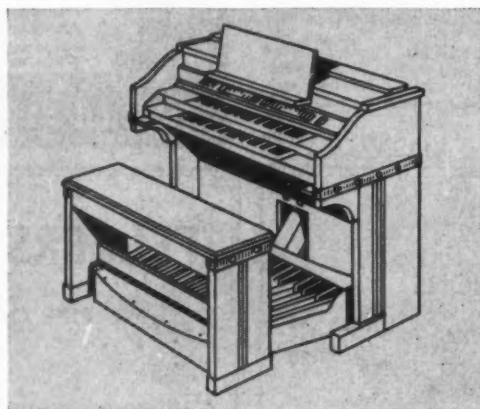
The electronic organ designer must nevertheless exercise a certain basic restraint in his planning, lest this inherent electronic virtue become a flaw. The design concept which seeks to expand a single tone ingredient into the broadest tonal spectrum, is as ineffective as the proverbial one-man band.

Tonal contrast can only result from the manipulation of tonally contrasting raw material. The monophonic organ is still musically inadequate, regardless of the stop names it includes.

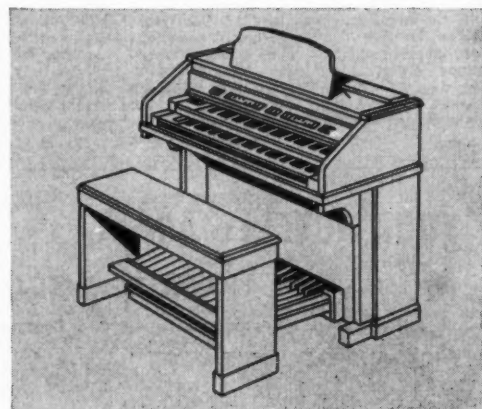
True tonal contrast can never result from mere cleverness. The organist's trained ear is not deluded. It is our contention that a flute and a reed stop for example should be played simultane-

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Ample Choral List Has Considerable Easter Emphasis

The sizeable supply of new choral music received since last month's column covers choral needs for many seasons and purposes. There are no major works included but many suitable and usable anthems of all grades of difficulty and for all degrees of choral accomplishment find their way into the stack.

We have been challenged recently on our reviews of some choral music which we felt was intrinsically cheap and unworthy of use in any religious service. "Ivory tower" we have been labeled and insensitive to the needs of the lowest levels of church situations. We feel that there is a great difference between the simple and the cheap; we do not believe standards can be improved by the introduction or substitution of music which is no better than that which it replaces. The music we objected to was *not as good* as the gospel hymns its publishers say it was designed to replace nor as the output of a large publisher with whose sometimes sorry issues it was frankly competing. It had the additional fault of being pretentious, of trying to make a big show. We feel that there are few readers of THE DIAPASON who would care to foist such music on their congregations or on their choirs. Certainly this column can be expected to continue as constructively as possible to point out the inadequacies of such music and the failure of its publishers to meet elementary artistic obligations. A large part of the choral output these days is very simple; some of it is very good.

The E. C. Schirmer catalog has long catered to special needs. More music for women's voices, possibly most useful in women's college situations, reached us this month. Along with some secular numbers come a Puerto Rican carol Villancico and an Italian Christen People, Christmas Morn both arranged by Victoria Glazer. From Abingdon Press come three useful works: Austin Lovelace's O Thou Eternal Christ, Ride On! for Palm Sunday is simple and direct enough for any choir to sing or any congregation to comprehend. Nor does Jane Marshall's Blessed Is the Man pose problems of an insoluble nature. And Lawrence Curry's hymn-anthem In Christ There Is No East

or West is certainly not designed for a professional choir or for a congregation of music critics.

A number of small general anthems reaches us from Novello. These include a quiet unaccompanied Holy Father, Cheer Our Way by John Wood, an ATTB version of William Harris' Holy Is the True Light (why this voicing?) and an SAB Seek Ye the Lord by Anthony Hedges. Making only slightly greater demands are Gordon Lawson's O Most Merciful, a big Rejoice, the Lord Is King! by Eric Thiman with a lot of unison and a Give unto the Lord, O Ye Mighty by Donald Cashmore in the same category. John Joubert's Latin O Tristia Secla Priora is difficult and for special situations.

The remaining Novello issues are for Christmas. George Dyson's cantata A Christmas Garland is for a good woman's group. Perhaps there are still such groups who sing Christmas cantatas. Three original carols worth looking at are a tiny unison Star of Stars by Arthur J. Pritchard, Brian Brockless' Now Blessed Be Thou, Christ Jesu on a sixteenth century text and an SAB A Boy Is Born in Bethlehem by Tony Hewitt-Jones.

Carl F. Mueller has arranged his A Mighty Fortress for SAB (G. Schirmer). Myrtha B. Licht's Fair Easter is folk-carol in sound and very singable. Fern Dunlap's My Church Is a Holy Place has a middle-voice solo. Two Madrigals from Musica Spirituale by Giovanni Gabrieli are worthy additions to G. Schirmer's scholarly collection. New in the Lawson-Gould list available from G. Schirmer are a treble Good Christian Men, Rejoice and Sing arranged for Easter by Jerry Harris and Two Bach Chorales edited by Walter Barrie.

A Liturgical Choral Service for the Easter Season compiled and arranged by G. Winston Cassler (Augsburg) will have especial interest, we think, for formal Lutheran services. The use of a brass quartet and other instruments is suggested and parts are available. Some original music and some skillful arranging tie together considerable familiar material.

Galaxy is distributing some Stainer and Bell issues including Eric Gritton's little setting of Ben Jonson's Carol, two John Amner works newly edited by J. A. Pilgrim—SSATB Thus Sings the Heavenly Choir and SSATB My Lord Is Hence Removed and Laid, with tenor solo—and Martin Peerson's SATB O Let Me at Thy Footstool Fall edited by Audrey Jones.

In Galaxy's own catalog is a Joseph Roff Father, We Thank Thee with service uses and a very curious Golgotha Is a

Mountain by John W. Work.

Our already lively interest in the choral talent of Alan Hovhaness is further whetted by two excerpts from his Easter Cantata (Mourn, Mourn Ye Saints and Jesus Christ Is Risen Today) published by Associated Music Publishers. The first has a soprano solo and the second needs added harp and tamtam. Neither are for the timidly conventional choir or congregation.

The B. F. Wood catalog offers a chorale much arranged by Gustav Nelson under the title Jesus, Saviour, Son of God; a small, effective Blessed Are They by Jean Pasquet, and W. Glen Darst's big Give Praise and Glory. A two-part treble Our Master Hath a Garden arranged by Don Malin is good junior choir material.

Our unfamiliarity with its religious purpose and connotations makes us unable to evaluate Shabot Shalom, a Jewish work which is attracting considerable attention (Mills). Send Us Thy Heavenly Light by David Foltz is straightforward, conventional material. Christmas Child by Sid Tepper and Roy Bennett is an SSA Christmas narrative.

Oxford University Press has a new edition of Harold Darke's Communion Service in F major and a reprint of Charles Wood's Communion Service in the same key. Among shorter items are Leo Sowerby's SAB Jesu, Bright and Morning Star with considerable charm; C. Armstrong Gibbs' very small God Be in My Head offered SA and SATB; SSA arrangements of William Ballet's The Lute-Book Lullaby and The Shepherd's Farewell from the Berlioz L'Enfance du Christ.

Leland Sateran's Go to Dark Gethsemane (Sacred Design) has some possibilities despite its low-lying bass line.

Two from Accent, Inc. this month still fail to get our nod. The prosody of Fred Bock's Our Father Which Art in Heaven is faulty; the right word rarely gets the stress. Norman Johnson's Ride On, Ride On combines junior and senior choirs.

Norman Grayson is editing some early music for Bourne, Inc. This month we see a good edition of Byrd's Ave Verum Corpus, long and not easy and useful in special situations, and the shorter, very moving Thomas Morley Agnus Dei, still requiring special choral skills. Also from Bourne are Paul Hastings' easy hymn-anthem on When I Survey the Wondrous Cross, Leo Tellep's Easter They Took My Saviour to Crucify (block harmony, hums), and Joseph Roff's The Angel of the Lord which also has Easter connotations.

By far the largest supply of anthems

this month comes from the H. W. Gray Company. Appropriately many of them are for Lent or Easter. For the penitential season are a reverent Alone Thou Goes Forth by Howard Vogel with a rather surprising big ending and Joseph Roff's short and effective The Way of Life and Peace. The Easter music ranges from an interesting unison youth anthem I know a Lovely Garden by Mary E. Caldwell to an SSATB Palestrina work edited by David Pizarro as This Is the Day. In between are Stanley Day's conventional but useful O God of God; David H. Williams' ornate Alleluia with soprano solo; George Mead's well-made but not easy motet Let Us Keep the Feast; a big Angels, Roll the Stone Away by Maurice Whitney which has a mezzo or baritone solo; and perhaps the biggest arrangement of them all, Richard Dirksen's Hilariter with a brass quartet and timpani.

Other special occasions provided for in the H. W. Gray list are: Palm Sunday with Roger Hannah's Hosanna to the Son of David, requiring trumpets, and W. Glen Darst's straightforward SAB Come, Faithful People; Whitsunday with Regina Fryxell's highly singable O Come Creator Spirit, Come and W. Douglas Francis' not difficult Come Down, O Love Divine; Mother's Day with Chester Kingsbury's SA setting of Mrs. Reese's familiar poem (the anthem's title is Mother's Day) and for the inevitable consecrations, dedications and recognitions Jack Ossewaarde's impressive Behold, O God Our Defender.

In Gray's general list are Joseph Roff's setting, O My Saviour, of a Chantrel melody for combined choirs, and Winifred Bengson's Lamb of God, I Look to Thee, which also can use combined choirs. Harold Friedell's wide modulation in For This Cause would disturb the tuning of less than good choirs; it is a moving piece. Maurice Whitney has edited a chorus from Handel's St. John Passion as Softly Sleep, a substantial but not easy work. Richard Warner's These Are Thy Glorious Works has a touch of divisi but no other problems. John Huston's big-style A Canticle of Thanksgiving and Jane Marshall's hymn-anthem Spirit of Life conclude Gray's list.

CHOIRS of five churches joined Nov. 28 at the Bethany United Church of Christ, Ephrata, Pa. for a Thanksgiving presentation of Mendelssohn's Hymn of Praise; William V. Getz conducted.

DON McAFEE was conductor and Fred Henry organist for a performance of the Brahms Requiem Nov. 1 by the choirs of Grace Episcopal Church and the Presbyterian Church, White Plains, N.Y.

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NUNC DIMITTIS

KARL STAPS DIES ON COAST; TAUGHT CLOKEY AND MEANS

Karl O. Staps, widely-known organist-choirmaster died in Pasadena, Cal. Dec. 11 after a long illness. Mr. Staps was born in Waterbury, Conn. and studied in New York City before going to the Royal Academy of Music in London from which he received the ARAM degree in organ and composition.

Among the many churches he served as organist and choirmaster were: St. Ann's, Annapolis, Md., St. Paul's Cathedral, Cincinnati, Ohio, St. Paul's, Chicago, St. John's Cathedral, Denver, Colo. and Trinity Church, Portland, Ore. He headed the organ department of the Cincinnati Conservatory at one period in his life. He was a specialist in the training of boy voices. Among his organ students are Joseph Clokey and Claude Means.

Mr. Staps' sister, Flora Staps, organist and choirmaster of the Trinity Memorial Episcopal Church, Binghamton, N.Y., survives him.

VETERAN CHICAGO WOMAN ORGANIST ENDS CAREER

Ethel Clutterham Meyer (Mrs. Frederick C.), for more than forty years organist at the Auburn Park Methodist Church, Chicago, died Dec. 7. She was a member of the Chicago Chapter of the AGO and for more than twenty-five years of the Chicago Club of Women Organists.

LEADING NORTHERN IRISH ORGANIST DIES SUDDENLY

George Frederick Guyll died suddenly Dec. 3 in his home in Belfast, Northern Ireland. He was one of the best-known organ recitalists in Ireland.

Mr. Guyll was the music master of the Campbell College preparatory school. A pupil of Dr. C. H. Moody, he was appointed organist of St. George's Church, Belfast, in 1925 where his recitals became a feature of the city's musical life.

For the last twelve years he was organist and choirmaster of St. Mark's, Dundela, Belfast. He first played on the new four-manual console for the organ in St. Mark's the Sunday before his death.

Mr. Guyll was an ARCM and an active member of the Ulster Organ Society. His wife Mary survives him.

EVELYN PRIESTLY PASSES; BRANTFORD, ONT. MUSICIAN

Mrs. Harry Priestly died suddenly at her Brantford, Ont. home Dec. 29 in her thirty-ninth year. She was a member of the Brantford Centre of the RCCO and of the Brantford music teachers association and had been actively engaged in teaching and church work for several years. She leaves her husband Harry Priestly, vice-chairman of the Brantford Centre, and her family.

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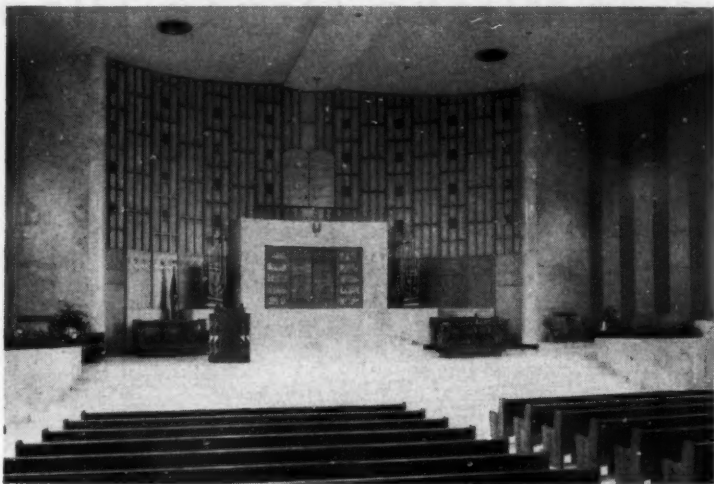
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HISTORIC CONGREGATION

Elkins Park's Keneseth Israel Will
Have Three-manual in New Build-
ing—Frederick Roye Is Music
Director and Organist.

Reform Congregation Keneseth Israel has placed an order with Austin Organs, Inc. for a new three-manual instrument for the recently completed temple in Elkins Park, a suburb of Philadelphia, in which city the congregation has been located since its founding in 1847.

Always an important factor in the religious and cultural life of the community, offering music of the highest standards in its services and at its annual festival of "music for the synagogue", Keneseth Israel has featured contemporary works of Darius Milhaud, Isadore Freed, Herman Berlinsky and Ernst Bloch. Each year the festival is climaxed with a Handel oratorio.

Frederick Roye has been organist and music director for more than ten years, in addition to holding a similar post at the Church of the Holy Trinity in Philadelphia. He serves as director of the Great Valley Singers and is on the faculty of the Philadelphia Conservatory.

The new organ has been part of the earliest planning. Dr. William H. Barnes set up preliminary specifications, recommended the most suitable location for the instrument and arranged for a satisfactory acoustical atmosphere. Mr. Roye and Richard Piper set up the specification.

The organ will occupy a chamber extending across the front of the temple, an area fronted by a widely set architectural grille above the pulpit and the ark, and is designed to afford the highest degree of free sound emission. The console at the right of the pulpit is movable for recital use.

The stoplist is as follows:

GREAT

Quintaten, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., prepared
Octave, 4 ft., 61 pipes
Flute Couverte, 4 ft., 61 pipes
Twelfth, 2 1/2 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Trumpet, 8 ft.
Chimes, 21 tubes

SWELL

Rohrgedeckt, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Flauto Dolce, 8 ft., 68 pipes
Flute Celeste, 8 ft., 56 pipes
Principal, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Blockflöte, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Cor Anglais, 8 ft., 56 pipes
Clarion, 4 ft., 68 pipes
Tremolo

CHOIR

Nason Flute, 8 ft., 68 pipes
Erzähler, 8 ft., 68 pipes
Erzähler, Celeste, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes

Jamison Book
a Useful Tool
for Organists

The most interesting and useful small book about the organ we have seen in a long time is James B. Jamison's last will and testament, *Organ Design and Appraisal* (H. W. Gray). Not a single sentence is vague or tentative. An appreciative foreword by Robert Baker, a clear preface and a short section of definitions precedes the book proper.

Section 1 is titled "Tonal Characteristics" and is one of the clearest and most concise expositions we have seen. Mr. Jamison strives for fact, not opinion, and his presentation with its historical overtones would make this section an ideal textbook.

Section 2 is "A Minimum All-Purpose American Organ." Not every builder or designer will agree with everything Mr. Jamison says but none will question the soundness of his reasoning nor the exactness of his detail. Many organists plumping for new organs will welcome such a helpful exploration.

The final section, "How to Tell a Good Organ from a Poor One" will again provide excellent ammunition as well as intelligent information.

Every serious organist will need this little book.

Hardly touching our field directly are two other books worthy of an organist's interest. With Jewish Music Month being observed in nearly as many Gentile as Jewish situations, Arthur Holde's *Jews in Music* (Philosophical Library) provides a mine of program note material. In these times such a book as this should have a salutary influence.

A book entitled *Heirs and Rebels* (Oxford University Press) is mainly personal correspondence between Ralph Vaughan Williams and Gustav Holst. The importance of these men's composition in our fields and the vitality of the letters themselves give reasons why the book can and should provide many of us with lively reading.

Fugara, 4 ft., 68 pipes
Principal, 2 ft., 61 pipes
Spillflöte, 2 ft., prepared
Nazard, 2 1/2 ft., 61 pipes
Tierce, 1 1/2 ft., 61 pipes
Cymbal, 3 ranks, 183 pipes
Clarinet, 8 ft., 68 pipes
English Trumpet, 8 ft., 68 pipes
Tremolo

PEDAL

Untersatz, 32 ft., 12 pipes
Contra Bass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaten, 16 ft.
Rohr Bourdon, 16 ft., 12 pipes
Erzähler, 16 ft., 12 pipes
Octave, 8 ft., 12 pipes
Gedeckt, 8 ft.
Erzähler, 8 ft.
Choral Bass, 4 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Posaune, 16 ft., 32 pipes
Trumpet, 16 ft., 12 pipes
Posaune, 8 ft., 12 pipes
Posaune, 4 ft., 12 pipes
Fagotto, 16 ft.

THE CHOIR DIRECTOR'S CALENDAR

Success, in any area of life, depends largely on planning.

If you now have all your music planned through Easter, you're well along the road to a happy, productive season.

After Easter? Well, there's still enough time to look over some new music that would attract and hold the interest of your singers, and add to the beauty of the worship service.

We have just published the six new anthems that are described below. They are all textually appropriate and musically effective for the post-Easter period.

Increase the pleasure of your planning session and the psychological interest of your rehearsals with these fine new materials.

.....

REFERENCE COPIES WILL BE SENT TO EVERY CHOIR DIRECTOR RETURNING THE COUPON BELOW—AT NO CHARGE.

HE GUIDES ME IN HIS WAY, SATB, .25—Beautiful choral writing, this is a new anthem by Harry Harter whose setting of "The Twenty-Third Psalm" established him as a favorite with so many choir directors.

O BE JOYFUL, SATB, .25—Warren Angell's personal exuberance, optimism and faith must, of necessity, reflect in his music, and choir singers will catch that same spirit in this anthem.

I WILL ARISE AND GO TO JESUS, SATB, .25—James Cram, a new contributor, writes knowingly for the church choir, on an early American folk theme. Beautiful and resourceful choral expression that can be successfully achieved within limited rehearsal time.

IF I GO NOT AWAY, SATB, .20—Useful generally, the text of this excellent Clifford McCormick anthem has specific liturgical significance for the fourth Sunday after Easter. Freshness and simplicity have endeared Mr. McCormick to all choir directors.

TRUST IN THE LORD, SATB, .25—In this anthem, Clifford McCormick chooses a text from the Book of Proverbs and sets it to music of telling effectiveness.

REIGN OVER ME, LORD JESUS, SA, .20—Joseph Roff, writing for two-part treble voices, has few equals. This anthem, on the theme of loyalty, will be a great favorite with children's choirs.

Shawnee Press inc.

Delaware Water Gap, Penna.

Please send Reference Copies of the anthems I have checked, at no charge.

—HE GUIDES ME IN HIS WAY, SATB (A 565)
—O BE JOYFUL, SATB (A 561)
—I WILL ARISE AND GO TO JESUS, SATB (A 559)
—IF I GO NOT AWAY, SATB (A 548)
—TRUST IN THE LORD, SATB (A 549)
—REIGN OVER ME, LORD JESUS, SA (E 27)

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RACKING THE PIPES

New metal and wood pipes for an organ are arranged in chromatic-scale order on rackboard by Paul Wilken. This operation of fitting each set of pipes into a separate rackboard is known as "racking the pipes." Bottom of each pipe must rest

snugly in holes (extreme lower right) through which air enters. Sleeves on metal pipes can be raised or lowered to give effect of shortening or lengthening pipes, thus changing pitch. Handled stoppers in wood pipes are for same purpose.



BLUEPRINT STAGE

Like a new house, a pipe organ goes through the blueprint stage before construction begins. In consultation concerning a proposed new organ are Benjamin Alercon (left), Jim Werner (seated), both engineers of the Wicks Organ Company at Highland,

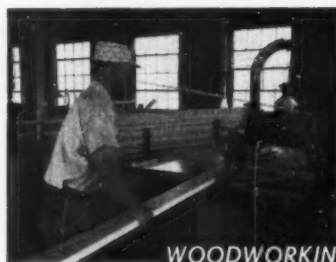
Illinois, and George Gibbons, the firm's general manager. Among matters discussed in such consultations are whether everything desired in the organ will fit into available space and if organ's parts will be easily accessible for service.



POURING PIPE METAL

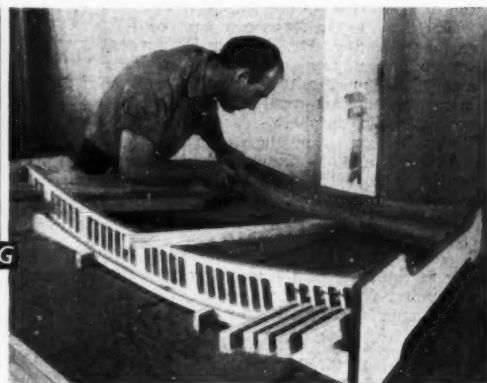
One of the most important phases of pipe making is rolling out the metal. The process begins (photo above left) as Virgil Schwehr pours a molten combination of half lead, half tin into a wooden trough. Assisting is Robert Schleper. As trough is moved along stone table covered with canvas (center photo), molten metal runs

out slot at bottom. Thickness of metal is determined by speed at which the trough is moved across table. Different thicknesses are required. Cool metal (photo right) is rolled up to be "ripened" three months before using. Light spots on metal indicate tin, heavy ones lead. Tin is from England, lead from Missouri.



WOODWORKING

Woodworking is another important part of the organmaker's art. Here Roland Belim (left) and Nelson Kapp use rip saw to cut specially selected spruce boards to required length. Walnut, mahogany, oak and other woods are used for consoles as specified. Wood is carefully checked for moisture content and for matching grain.



Oscar Britt fits parts of a pedal keyboard together. Concave pieces at front and back were fashioned at plant by laminating three layers of oak, then bending to desired shape. This pedal keyboard, for playing bass notes, will have 32 pedals providing two-and-a-half octaves.



MAGNETS AND WIRES

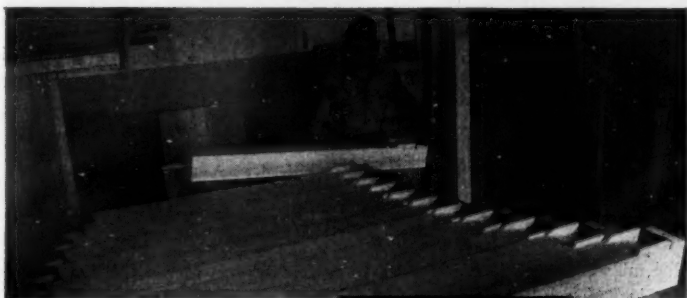
Three steps in intricate electrical work of organ building are shown above. In photo at left, Erwin Koldbrecher (seated) fastens magnets to board as Joseph Lodes adjusts, on completed panel, magnets and the valves the magnets control. In closeup of key contacts (center

photo), sterling silver prongs are being bent to even spacing. Each prong sets up an electric circuit when key is pressed. In photo at right Mrs. Evalene Morris (left) and Mrs. Laura Burcher "switch" harness of wires that will carry electric impulses from console keys to magnets.



Veteran finisher Bill Frey hand-rubs oak side jams, or upright panels, of a console to a glass-like luster. Sealer, filler and three applications of lacquer are applied in the process. Holes in jams are for insertion of plunger-type stop controls.

Articles and photos
courtesy St. Louis Post Dispatch
Sunday Pictures



Newly constructed pipes of spruce are lined up in proper sequence by George Koldhoff. Wood pipes are normally called flutes, come in variety of tones. Largest pipes, wood or metal, may reach length of 32 feet. Completed pipes are taken in racks to "voicing" rooms, where final pitch adjustments are made by expert tuners.

PIPES TAKE SHAPE



In another delicate hand operation, teeth are nicked with steel knife into the languid, or mouth, of a metal pipe. The nicks give the pipe cleaner articulation as wind escapes from the mouth.



Using maple block, Harold Ryan beats zinc pipe into roundness as he continuously revolves pipe on mandrel around which metal has been shaped. Longitudinal seam of pipe is already soldered.

By CHARLES MENEES of the PICTURES Staff

THE PIPE ORGAN, oldest of keyboard musical instruments, remains a product of hand craftsmanship in the era of automation. Work by skilled hands has persisted in the profession of organ building since the first known organ, powered by a water-driven mechanism, was evolved by a Greek engineer in 3 B.C. Since that early time, the building of pipe organs has been a highly specialized pursuit calling for the collective talents of engineers, acousticians, architects, skilled workers in wood, metal and other materials. In many instances, organ-building skills, as well as pride in their mastery, have been passed down from generation to generation.

By inherent characteristics, organ building has been able to defy the assembly-line technique of modern times. Pipe organs are usually custom made—designed to fit into a certain space, meet particular acoustical requirements, comply with stipulated combinations of the wide variety of musical sounds with which an organ can be equipped. Because of these variables, no two organs are exactly alike. In size, for instance, they can vary from those with a few hundred pipes to those with as many as 10,000. Customer's cost is proportionate to amount of work and material involved. Prices range from about \$4000 for the smallest pipe organ to something like \$100,000 for the largest.

From the beginning, there has been no change in the fundamental principle by which musical sounds are produced on an organ. Pipes, each of different pitch, are given musical speech when air is released into them. Valves which admit or shut off the wind are controlled from a keyboard, or console, which in the modern organ amounts to a complex electrical

switchboard that sends impulses to pipe valves through miles of wire.

One of this country's less-than-ten pipe organ makers is at Highland, Illinois, 30 miles east of St. Louis. It is the Wicks Organ Company, in whose plant all phases of pipe organ building are done by hand. This includes rolling out pipe metal from the molten stage. Many of the firm's 160 employees learned their skills from fathers or grandfathers, have never done any other work. An atmosphere of quiet efficiency pervades the plant, which turns out an average of seven organs a month. Some of the bigger instruments require nearly a year's work.

Each organ is assembled in the plant, tested to the satisfaction of experts, then dismantled and carefully packed in special trailers for delivery to nearby or distant points. The Wicks firm, like other such companies, has enjoyed a business upsurge in recent years due to widespread construction of new churches and the new attention brought to the pipe organ by the high fidelity phonograph record. The pipe organ, because it can play notes higher and lower than any other instrument, has found a devoted following among hi-fi fans.

The Wicks company is Highland's oldest industry and its oldest under one continuous family management. It was founded in 1906 by three brothers, John, Adolph and Louis Wick, two of whom were watchmakers and one a cabinetmaker. John Wick was encouraged by the local priest to study organ and become the organist of his church. Out of this grew the idea for an organ factory. The first organ made by the company is still in use at a church in Lively Grove, Illinois.

Photos by DAVID GULICK of the PICTURES Staff



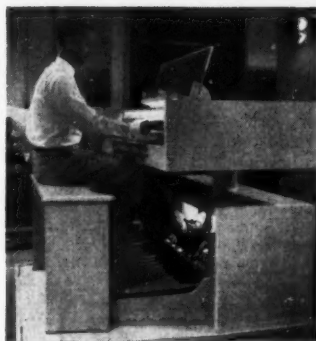
CONSOLE ASSEMBLY

As Mrs. Adele Buehler solders wires of console harness to a keyboard, Paul Plog attaches a side jam containing stop controls that organist manipulates in selection of different tone colors. These include the sounds of such instruments as clarinet, trombone, harp, and bells.

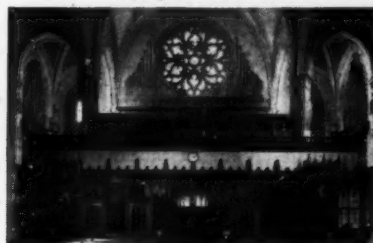


FACTORY SHAKEDOWN

An organ built over a period of about 10 months for a church in Louisiana gets a final shakedown, with pipes exposed, in the plant before being shipped. Harrison Heth, a trained organist whose job at the factory is voicing pipes, is at the console of three manuals, who is taking installation training at the factory.



Martin Wick, 39-year-old president of the company and son of one of its founders, plays demonstration model of an organ of modern architectural design. Wick, who decided early in life to carry on the family tradition of organ building, also holds a degree in law. Because of increased interest in pipe organs in homes, Wick has one with 1600 pipes in his own home for showing to prospective customers.



Console and pipes visible in organ loft of St. Ita's Catholic Church in Chicago represent an installation made by the Wicks firm 10 years ago. The huge liturgical organ has 68 ranks of pipes. The firm has installations of comparable size in the St. Louis area.



SPECIAL TRAILER FOR DELIVERY

Al Becker (left) and Vincent Thole load trays of pipes in trailer as an organ is about to be shipped to its purchaser. Pipes have been carefully wrapped and labeled. Every organ is delivered in specially built company trailer. Firm has its own five-seated airplane for taking executives and engineers quickly to installation sites; plane also is used to bring possible customers to the plant.

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should reach the office by the 1st.

CHICAGO, FEBRUARY 1, 1960

Conventionitis

Doctors tell us that there are benign germs and viruses which act favorably on the human system and which actually counteract the damaging effect of the harmful and malignant ones. A danger of some antibiotics, we have been told, is that they sometimes destroy germs or viruses indiscriminately, the good with the bad, thereby leaving the human system without the protection of good antibodies.

That is a roundabout and unscientific way (isn't it?) of getting around to the subject of conventions. For some of us conventions are more than a habit; they are a disease. The infecting agent probably is neither a virulent bacterium nor a filtrable virus but it is none the less genuine and is communicable at least epidemically and perhaps at some future time (we hope) epidemically.

We are quite sure that conventionitis is a benign disease. Granted that the special organist's strain of the infection at least always strikes when the resistance is lowest—after Advent and Christmas music or at the very end of an arduous season.

Still, we have never heard of any injurious side- or after-effects or any crippling symptoms, physical or cranial, and we have heard of a spate of good developments resulting from exposure to and recovery from the disease. Ask any convalescent.

Unlike some communicable diseases, victims of conventionitis are not quarantined. Just the opposite treatment apparently must usually be prescribed, because long before convalescence sets in, sufferers are often seen together in groups of varying size—not resting quietly but engaged in furious activity even after the midnight hours. The disease, you see, is not debilitating but constantly stimulating. Those infected seem suddenly enabled to tap heretofore unknown sources of both physical and mental energy, achieving what to the casual observer would seem to be a dangerous euphoria but one which, to our knowledge, has never had depressive after-effects.

The puzzling characteristic of this disease seems to us this: though those it strikes are helpless to combat it, it does not strike, so far, in epidemics. In AGO-land's population of more than 17,000 its last visitation infected less than 150, or considerably less than one per cent.

Yet the disease, for all reports to the contrary, is not like gout: it is not a rich man's disease. Many of the victims we saw suffering along the flower-draped lakes of Winter Park, Fla. were people of very moderate means whom this strange disease had merely given the shocking hallucinations that Bach was a more suitable patron saint than Santa Claus and that close contacts with the leaders of their profession took precedence even over a new television set.

The New Churches

There is no part of our country in which striking new churches are not replacing old ones. Population changes have destroyed fine old sections of our cities and many of the church buildings some of us can remember affectionately from our youth now serve strange new uses. Even more of them have given way to factory or office buildings and—heartbreakingly often—to parking lots.

People, shuffled not just from their neighborhoods but even from their parts of the country, have regrouped in new suburbs.

Many of the new churches have grown up with a nucleus and a tradition from the past but the ever larger majority of the new edifices proclaim by their striking modern designs that, tradition or not, here is a new congregation.

We have seen very few of these new churches (we use the word "fane" only when we need a four-letter word in a headline!) which we did not like. They seem to us expressive of our time—strong, resolute, realistic, creative. So we are always amazed that these fine imaginative artists who are the architects of these edifices are so little interested in the art which depends so completely on the acoustical surroundings which they create—the art of church music.

Many of our finest new churches are basically antithetical to music. They kill its resonance, disturb its balance, prevent its blend and often just plain muffle it. There is just one place where this situation can be remedied—with the architects themselves. No carefully worked out acoustical report from the AGO or the RCCO, no pleas from organists or that rara avis, the musically sensitive committee member, will help much.

Until architects ask themselves "what is the main function of a church auditorium and exactly what happens or should happen in it" and then go out modestly and sincerely to find the answer, the rest of us are talking in a vacuum.

The Kindly Calendar

Organists and choir directors get a break this year from old Father Time himself. With Ash Wednesday in March and Easter almost as late as it can be, this year we all have time for a chance to think, consider and replan instead of jumping headlong from the holiday season into Lent. The result of this should be many new and less familiar works on church bulletins in March and April and fewer of the dear chestnuts which have pursued us since the very beginning of this century. We shall be duly discouraged if this does not turn out to be the case.

Another idiosyncrasy of the 1960 calendar is a very special day placed on the very eve of Mardi Gras, two days before Lent. This day is not very imaginatively named Leap Day and is perhaps nearly synonymous with the more widely publicized Sadie Hawkins Day. We hope that not all the thousands of well-trained, sincere and effective members of our profession who preface their given and sur-

names with "Miss" will ignore this opportunity day. There are many bachelors and widowers in a hundred professions whose lives would be richer, more secure and just plain more fun for the ministrations of some of these angels of the console. It will be four long years before such an opportunity presents itself again. There is much talk of "drafting" candidates for national office this year. Perhaps drafting, like charity, begins at home. We hope to hear of a lot of it.

By the way, aren't the 1960 calendars attractive?

Upright and Grand

At the midwinter conclave we were told by a very young man from an eastern state of a personal incident which we consider significant. This alert and intelligent young fellow is in "prep" school and he hopes and plans to join our profession. He is particularly hopeful of studying with one of our leading players whose wide recital activities necessarily put limits on a teaching schedule.

We do not know whether the virtuoso has accepted or will accept the young man as a student but we were impressed by this advice: "Get yourself the best piano teacher you can find and practice hard at the piano."

This advice tallies exactly, we think, with Mildred Andrews' previously quoted statement: "You can't play the organ better than you can play the piano."

The piano is still the open sesame not just to the organ but to all music. In their haste to achieve the beloved masterpieces of organ music students and teachers too often neglect this invaluable preparation and leave holes in their armor through which carelessness, inaccuracy and lack of discrimination can find their way.

As a basic instrument there is no substitute for the piano.

Mason and Johnson
Get Fine Support
in Oak Park Program

One of the most enjoyable and stimulating musical evenings of this whole season was provided Jan. 10 by Marilyn Mason, Thor Johnson and a group of instrumentalists from Northwestern University. The program was heard in the First Congregational Church, Oak Park, Ill. by a good but not good enough audience.

Miss Mason played only one piece alone, Bach's Toccata and Fugue in D minor for which the typically romantic E. M. Skinner organ was not the ideal instrument. This was preceded by the familiar Clark Trumpet Tune and the Purcell Trumpet Voluntary, both played for a change and played well by a real trumpet.

After the Bach, familiarity was abandoned for awhile. Two Festival Preludes by Goller were an effective interplay between brass and organ. The real feature of the evening was a first American performance of Kabelac's Symphony 3 for organ, brass and timpani. Dissonant, nervous and powerful, we found the work gripping and exciting; the audience was not in complete agreement.

After intermission Miss Mason played three Mozart Sonatas with five strings. Here, too, the firm guiding hand of Thor Johnson made a world of difference; these young players made fine music under his direction.

Bruce Morrison showed us again what a lovely piece Sowerby's Ballade for English horn and organ really is. The fine old Skinner strings were much at home here.

We were most happy to hear Seth Bingham's Concerto for organ, brass and snare drum. The Mason-Johnson collaboration provided a worthy performance. This is certainly Dr. Bingham at his best. The Lento was especially moving.—F.C.

ROBERT BAKER'S recital Feb. 22 at the First Methodist Church, Evanston, Ill. will be in conjunction with Jewish Music month. Several Jewish congregations are sponsoring the event with the North Shore Chapter of the AGO.

Looking Back into the Past

Fifty years ago the following news was reported in the issue of Feb. 1, 1910—

The M. P. Möller Company reported 1909 as the best year in its history, with contracts for 133 organs completed and 111 shipped.

The four-manual Topeka, Kans. municipal organ built by the Kimball company was described.

A four-manual Hope-Jones organ was installed in the Church of St. John the Evangelist, St. Paul, Minn.

Palmer Christian, then of Chicago and Kankakee, Ill. was studying with Karl Straube in Leipzig, Germany.

Twenty-five years ago these occurrences were recorded in the Feb. 1, 1935 issue—

William Churchill Hammond was honored on his fiftieth anniversary as organist and choirmaster of the Second Congregational Church, Holyoke, Mass.

The three-manual Austin organ at Bard College, Annandale-on-Hudson, was opened by E. Harold Geer.

Ralph Kinder played his 36th annual series of recitals at the Church of the Holy Trinity, Philadelphia.

Ten years ago the following events were published in the issue of Feb. 1, 1950—

The New York City mid-winter conclave featured the Collegiate Chorale, Claire Coci and Walter and Robert Baker. Christmas dinner was served in the Great Hall of the Riverside Church.

The fiftieth anniversary festival of the Guilman Organ School enlisted a 300-voice chorus from twelve choirs at New York's First Presbyterian Church Jan. 15.

THE DIAPASON was swamped with congratulatory messages on its fortieth anniversary.

Stanley R. Avery announced his retirement from the Cathedral Church of St. Mark, Minneapolis, Minn. after forty years of service.

A four-manual Reuter was given anonymously to St. Paul's Methodist Church, Lincoln, Neb.

Sacred Songs

Lewis E. Whitehart's O Sing unto the Lord (H. W. Gray) won the first solo award given by the choir of the First Presbyterian Church, Lexington, Va. It has a rather ornate line for high voice and a full and interesting organ part. The second prize in the same competition was won by Margaret Sandresky's My Soul Doth Magnify the Lord. It is somewhat more calm than the first prize winner and is eminently singable. Kenneth Meek's setting of the twenty-third psalm (The Lord Is My Shepherd) is a very expressive one with some helpful and effective organ writing to support the voice line. Virgil Thomson has prepared a solo voice version of his popular My Shepherd Will Supply My Need arrangement.

Geoffrey O'Hara's The Still Small Voice is obvious and not very moving. (G. Schirmer).

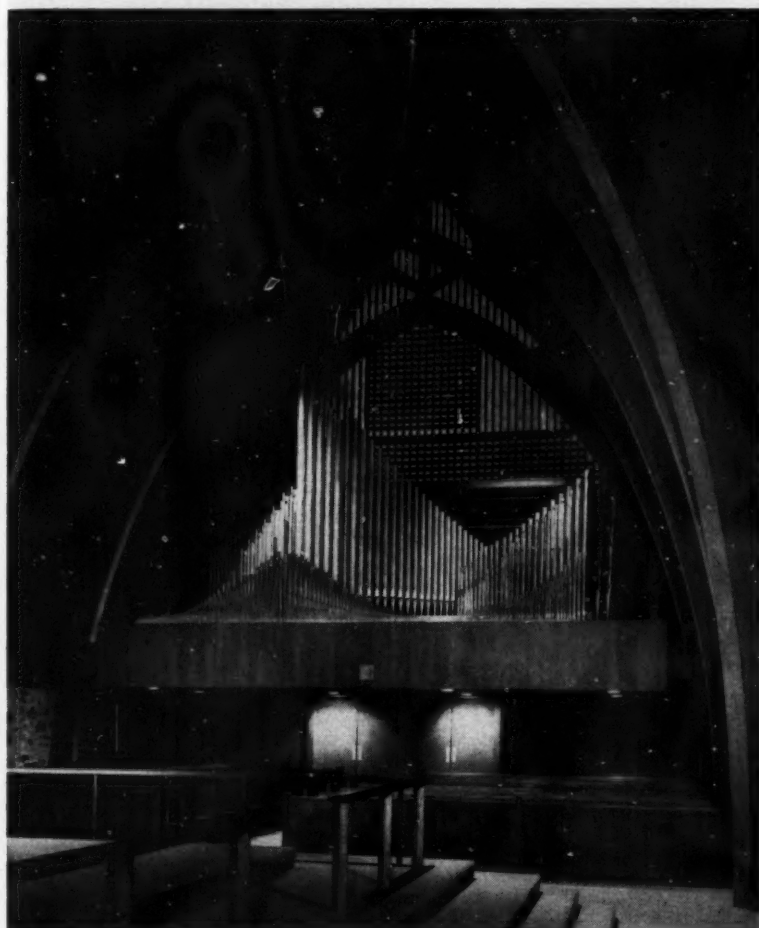
PIZARRO DIRECTS ADVENT
SERIES IN DURHAM CHURCH

David Pizarro, AAGO, conducted a series of three evenings of music in Advent at St. Philip's Church, Durham, N.C. First in the series was a recital Nov. 29 by Laurence Hedgpeth, Burlington, N.C. consisting of music by Clarke, Martini, Bach, Vierne, Schroeder and Franck; evensong preceded the program.

The second program devoted to the works of Marc-Antoine Charpentier included the Great Advent Antiphons and the motet Alma Redemptoris Mater. Works by Handel were heard in program 3. Mr. Pizarro played Concerto 10 in D minor and conducted the Advent portion of Messiah.

WEAVER TO CLOSE VESPER
SERIES IN POTTSTOWN, PA.

The spring vesper series at the Trinity Reformed Church, Pottstown, Pa. will begin Feb. 14 with Cherry Rhodes, organist, and Rodney Stenborg, baritone, in a program of Handel and Bach. Joan Hult's March 13 recital will include Buxtehude, Bach, Mozart and Durufé. The choir will sing Dubois' Seven Last Words April 10. John Weaver will close the series May 9.

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REPLACES ORGAN OF 1908

Presbyterian of Basking Ridge Is
Georgian Edifice in Historic
Residential Community—Mrs.
Wayne Koppes Serves

The Presbyterian Church of Basking Ridge, N. J. has placed an order for a new three-manual organ with Austin Organs, Inc. for the planned sanctuary renovation. Built in the early 1800's in Georgian Colonial style the edifice has long been a landmark in this historic residential community. The present Austin, a two-manual with tubular pneumatic action, has served the church in an unaltered state since 1908.

The new instrument will be located in organ spaces directly behind the reredos in the redesign of the sanctuary and choir loft. Joseph H. Jackson, architect of Basking Ridge, is designing the improvements. Certain parts of the old organ will be reused in the new instrument. The specifications were drawn up by Richard Piper, Austin vice-president and tonal director in consultation with Mrs. Wayne F. Koppes, organist and choirmaster, and Charles L. Neill, Austin sales representative.

The stoplist is as follows:

GREAT

Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Quintaten, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes

SWELL

Hohlflöte, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Principal, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Doublette, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Trumpet, 8 ft., 68 pipes
Oboe, 8 ft., 68 pipes

Clarion, 4 ft., 68 pipes
Tremolo

CHOIR

Gedeckt, 8 ft., 68 pipes
Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Nasard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Krummhorn, 8 ft., 68 pipes
Tremolo

PEDAL

Contra Bass, 16 ft., 12 pipes
Contra Viola, 16 ft., 12 pipes
Gedeckt, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft.
Gedeckt, 8 ft.
Fifteenth, 4 ft., 12 pipes
Flute, 4 ft.
Trumpet, 16 ft., 12 pipes
Trumpet, 8 ft.

TEACHER OF FOX, DIRKSEN, HASSE, HONORED BY CHURCH

Hugh C. Price, veteran organist and teacher, was honored Dec. 6 on his forty-ninth year of service as organist and director at the First Methodist Church, Kewanee, Ill.

Mr. Price has travelled some fifty-five miles between his home in La Salle, Ill. and Kewanee each week and has never missed a service. He has served under fourteen ministers.

Mr. Price teaches organ at the Sherwood Music School in Chicago. Among his former students are Virgil Fox, Wayne Dirksen, Eldon Hasse, Hubert Kaszynski and Gary Deavel.

CROZIER SERIES PLAYED IN CHAPEL AT WINTER PARK

Catharine Crozier played a Wednesday series in January at Knowles Chapel, Rollins College, Winter Park, Fla. The Jan. 6 program combined Bach Chorales for Christmas and the New Year with the Franck B minor Chorale and Dupré's Variations on a Noël. Baritone Ross Rosazza was assisting artist Jan. 13. Miss Crozier's Jan. 20 program included works of Boyce, Buxtehude, Pachelbel, Haydn, Messiaen and Franck.

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 Toronto

All correspondence should
 be directed to the secretary

CONTINUES SERVICE TRADITION

The thirty-second annual Christmas carol service was held Dec. 13 at the Metropolitan United Church, London, under the auspices of the London Centre. This year's service emphasized congregational singing with the program including all the familiar carols and the Hallelujah Chorus from Handel's Messiah. Martin Boudry conducted and Gordon Atkinson was at the organ playing: An Old English Melody, Floyd; Toccata and Fugue in D minor, Reger; Adeste Fideles, Karg-Elert; Von Himmel hoch, Pachelbel, and In Dulci Jubilo, Bach. Choirs from twenty-four churches participated.

MARGARET NEPHEAM

Owen Sound Branch

The Nov. 29 meeting of the Owen Sound Branch was held in the Westside United Church. Mrs. Eugene Dillon and W. A. Black gave reports of the September convention. A contest was conducted by Gordon Tucker to test knowledge of names and meters of hymn tunes. Refreshments were served.

RENE MARRSHALL

Vancouver

The Vancouver Centre sponsored a choral demonstration of Christmas and Advent music at the Chown Memorial Church Dec. 13. Five area churches supplied choirs for the event. At the conclusion of individual choir numbers, each directed by its own director, the choirs were massed together under the direction of Sherwood Robson and Donald King at the organ, to sing And the Glory of the Lord and Hallelujah Chorus, Handel. An Offertory was received for the scholarship fund of the centre. Also heard in December were two recitals by Felke Asma.

G. HERALD KEEFER

Victoria

The Victoria Centre met at the home of Mr. & Mrs. Millburn Dec. 13 for a Christmas party. The guests partook of a buffet supper which was followed by films and recordings.

It was decided to forego the November meeting in order to enable members to attend a series of organ recitals given at the Christ Church Cathedral.

HILDA ASHBY

Ottawa

A double quartet directed by William France, Russell Green and Gerald Wheeler sang a number of anthems at the Nov. 23 meeting of the Ottawa Centre.

Victor Togni, St. Columbkille's Cathedral, Pembroke, gave a talk and demonstration on improvisation at the Oct. 29 meeting.

Oshawa

The Oshawa Centre collaborated with the Holland Club in sponsoring a very successful recital by the Dutch organist, Felke Asma, in the Simcoe Street United Church Dec. 8. He played works of Bach, Handel, Rheinberger, Liszt, Zwart, Landsman and Asma. John Smart, chairman of the centre, welcomed the large audience, some of whom had come from some distance.

MARGARET DRYHAM

Winnipeg

The annual Christmas dinner of members of the Winnipeg Centre and clergy was held in the Mikado room at Moore's Dec. 19. Chairman R. W. Gibson proposed the toast to the Queen. Toasts to the ladies, clergy and the College were proposed by Elwyn Davies, Clayton Lee and the Rev. Canon Hughes. Replies were made by Miss J. Anderson, the Rev. Gerald Rodgers and Mr. Gibson. Carol singing with Filmer Hubble at the piano concluded a very entertaining evening.

F. A. ANDERSON

Brantford

Members of the Brantford Centre formed the nucleus of the choir at the festival of carols held Dec. 13 in the Colborne Street United Church. Markwell Perry was conductor. Norman Baldwin led the audience in the singing of familiar carols with George Smale at the organ. A large audience responded to the appeal of Chairman Donald Clubine by contributing generously to the building fund project. Organ volunteers were played by Mrs. J. C. Rowelliffe, Eleanor Muir and Harry Priestly.

ELEANOR MUIR

Bay of Quinte

The third annual hymn festival sponsored by the Bay of Quinte Centre was held Nov. 12 in the Bridge Street United Church, Belleville. Fifteen choirs were under the direction of Chairman A. A. Bencie. S. Alas Gordon played Hymn Tune Preludes, Willan, as the choirs entered the church. J. C. Wither's offertory was Ken Vaste Burg, Zwart. The festival concluded with Preludes and Fugue in D major, Bach played by Egerton Boyce. Accompaniments were played by Mrs. C. V. Wilkins, W. G. Connor, Mr. Gordon and Mr. Boyce. The collection was for the building fund.

F. E. MOORE

Kitchener

The annual festival of carols was held at the Trinity United Church Dec. 14. Congregational singing of hymns and carols by Twin City choirs was enjoyed. Choirs from Kitchener and Waterloo were heard in a variety of carols of many countries. Lorne Pflug, J. Herdman, Gwilym Bevan and Douglas Campbell were organ soloists and accompanists. Proceeds of the evening's collection will go to the building fund.

GLENN KRUFT

Chatham-Kent County

A carol service was held by the Chatham-Kent County Centre Dec. 13. The ladies triple trio and male chorus of the Christian Reformed Church under Donald Hoiwerda, the First Presbyterian choir under J. Leslie Poynter and the Fletcher United choir sang. Choirs of other churches joined those mentioned to form a massed chorus for selections from Handel's Messiah. James C. Read directed and Garth K. Wright accompanied.

BERT WHEAT

Windsor

The Windsor Centre held its sixth annual Christmas carol service at St. Andrew's Presbyterian Church Dec. 6. The prelude was played by William Rose who also directed the St. Andrew's choir; Wayne Belton directed the Lincoln Road United Church choir; Allanson G. Y. Brown was director for the Leamington United Church choral group; Kenneth S. Madill conducted the John Monteith Memorial Presbyterian Church choir and Alex Dubs presided over the R.C.C.O. choir. Allanson G. Y. Brown played the postlude.

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O SACRED HEAD, NOW WOUNDED—Hassler (Ehret) LENT, PASSION

THE STRIFE IS O'ER—Vulpus (Ehret) EASTER

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But Now Bring Me a Minstrel!

By JAMES M. KENNEDY, D.D.

[Sermon preached Nov. 15 at the Church of the Ascension, New York City, by the chaplain of the New York City Chapter of the AGO]

A great fuss was made recently over the so-called "jazz mass." The phrase was a misnomer, however, and quickly ceased to make headlines. The fact is, all the earliest church music was an attempt to aid worship by the use of simple melodies all could sing. Plain chant was "folk" music, and the remnants of a "jazz" mass can be found in Merbecke's setting for the Holy Communion in the back of the hymnal 1940. The whole purpose of such music is to win the attention of worshipers whom traditional music leaves untouched—teenagers especially—and to elicit a response. The music of the Church and in the Church is an important part of worship and needs to be more correctly and completely understood if the worshiper is to respond.

As rector of the parish, I am directly responsible by canon law for the music used in this church. "It is [my] especial duty to suppress all light and unseemly music and all irreverence in the performance."

My main object today is to focus your attention on the music used in worship. Of course, worship needs neither words nor music but words articulate its meaning and music enhances and expands the words. The function of music in worship is to take the worshiper out of the plane of every day communication and raise him to a level of receptivity at which he can approach almighty God with zeal and fervor; so that he may worship, quite literally, "on wings of song."

The arts, especially music, help stimulate and kindle the sense of God's glory in ordinary worshipers and have done so from earliest biblical times. The Bible is filled with sounds of music in praise of God. Take II King 3:15, for example, a

WORKSHOP LEADERS



HAROLD MUELLER and Gilbert Pirovano were leaders in the workshop for organists sponsored Nov. 27 by the First Baptist Church, Sacramento, Cal. More than seventy from Northern California attended. G. Leland Ralph was in charge of a session on "music for the small organ."

scene in which Elisha the prophet speaks. "But now bring me a minstrel. And it came to pass when the minstrel played that the power of the Lord came upon Elisha."

Here a random troubador by just singing a song revealed to Elisha the will of God and demonstrated the power of music. It was David playing on his harp and singing his songs who comforted and calmed the tempestuous Saul. Music has ever been used to soothe and heal, to stimulate and inspire, to mark joy and sadness, to commemorate high moments of festival and deep moments of mourning. Life would be bleak and barren, bereft indeed, were all the instruments of music silenced and all the voices of singing stilled.

Robert Bridges summed up the meaning of sacred music as "music whose peace should still passion, whose dignity should strengthen faith, whose unquestioned beau-

ty should cheer in life and death. Sacred music is worthy of the holy words of the liturgy, whose expression of the mystery of things unseen never [allows] any trifling motive to ruffle the sanctity of its reserve." In other words, music is sacred whenever it touches us deeply and divinely, and makes us aware of God's presence.

Worship is the homage man owes to God, man's response to God's outreach, and is the primary and eternal activity of redeemed man. "Worship may be simply defined as the offering of all our faculties to the glory of God." Alan Paton, in *Meditation for a Young Boy Confirmed*, brings such beautiful words to bear on worship, they sing as a song of inward and spiritual things revealed. He speaks of the outward evidences of worship—kneeling, singing, reading from ancient books; and of the evidences of intellect—proving, seeking, reasoning, thinking; but he winds up with faith, not reason as the heart of worship. Music, while not essential for worship, is almost indispensable, for it expresses qualitatively the nature of our being and is prayer as well as praise and, of course, strengthens our Christian faith. The music in worship, then, must be directed Godward—"To Thee all angels cry aloud."

Music and worship speak as the "collective voice of mankind that unites men on a higher level of spiritual sensitiveness than they could otherwise attain."

The object of redeemed life is the praise of God and music is an aid in attaining it, for it "moves and changes as man's whole being moves and changes; it lives parallel with his life, agonizes with his struggle, mourns with his grief, exults with his joy, prays with his adoration;" it feeds his soul with assurance, consoles and inspires, awakens and sends him forth. Such music should be the best always, and should expand the mood and meaning of worship.

God often speaks in sounds of music—in singing, in playing, in listening—and men are won to praise of Him, making melody in their hearts because of hearing a melody in their ears.

Elisha's words still hold today. "Bring me a minstrel," so that "all the world in every corner may sing, my God and King." Every one of us, no matter how humble or unmusical he may be, can make "undy-

ing music in the world" and win moral victories because of it and through it. A minstrel today, singing spiritual songs, inspired by sounds of music, can lift clouds from another's soul, cause light to enter, give inspiration, start the flow of spiritual power within those who sorely need it, bring Christian insight and creative imagination to bear on the problems of life. The power of the Lord is made manifest through music.

Robert Reynolds, the novelist, bears this testimony: "I can remember in my middle years hearing a sublime performance of Beethoven's *Missa Solemnis* that opened again and harmonized lost and backward deeps in my life, unbinding strength in which I wrote two novels, *The Sinner of St. Ambrose* and *The Quality of Quirós*."

All those who have heard Bach's Christmas Oratorio realize it is no Christmas confection but unfolds the deep and permanent meaning of the nativity. Intended for separate use on successive days of the holy season, each part makes a unity in itself, but put together in one performance the whole eloquently and passionately defines the significance of the Incarnation and, therefore, is not for Christmas only but six cantatas singing the creed at every season of the Church Year.

Such music was created and designed to plant "Seed for a Song" in the hearts and minds of all who would listen and to nourish growth in the praise of almighty God.

What I've been trying to say to you is simply this: be a minstrel, let the power of the Lord come upon you as you sing psalms and hymns and spiritual songs. May all sacred music strengthen your religious ideas and feelings, release your mind from life's ordinary activities, and help create for you an other-worldly mood and atmosphere. We strive at Ascension for church music which will bring devotion to the devout, whether musically sensitive or not, and a satisfying, uplifting experience to the musical person, whether devout or not. Therefore fellow minstrels and worshipers, "with a voice of singing" . . . let sounds of praise be heard this day and always; the power of the Holy God come upon us; "Let everything that hath breath, praise the Lord."

H E L P . . .

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Negotiations for the Pels Company were handled by T. W. Dodds, Pittsburgh area representative.

The stoplist is as follows:

GREAT

Principal, 8 ft., 61 pipes
Bourdon (Metal), 8 ft., 61 pipes
Dolce, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Blockflöte, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Mixture, 5 ranks, 305 pipes

SWELL

Geigen Principal, 8 ft., 73 pipes
Rohrflöte, 8 ft., 73 pipes
Viole de Gambe, 8 ft., 73 pipes
Viole Celeste, 8 ft., 61 pipes
Principal, 4 ft., 73 pipes
Koppelflöte, 4 ft., 73 pipes
Nachthorn, 2 ft., 61 pipes
Cymbel, 4 ranks, 244 pipes
Trompette, 8 ft., 73 pipes
Clarion, 4 ft., 73 pipes
Tremolo

CHOIR

Quintaton, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 56 pipes
Gedeckt, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Obos, 8 ft., 61 pipes
Tremolo

PEDAL

Principal, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Gemshorn, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Gedecktbass, 8 ft., 12 pipes
Quintaton, 8 ft.,
Choralbass, 4 ft., 32 pipes
Flute, 4 ft., 12 pipes
Mixture, 3 ranks, 128 pipes
Fagot, 16 ft., 32 pipes
Trompette, 8 ft.
Clarion, 4 ft.

A SERIES of three recitals Oct. 14, 21 and 28 at St. Matthew's Church, Ottawa, Ont. featured Ewen McCuall, Charles Peaker and Gerald Wheeler.

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GOLGOTHA IS A MOUNTAIN	JOHN WORK	.25
HERE REPOSE, O BROKEN BODY	DANIEL PINKHAM	.25
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ST. JOHN PASSION (ATB)	WILLIAM BYRD	.30

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GREATER LOVE HATH NO MAN	JOHN IRELAND	.25
FAITHFUL CROSS (also SSA)	HERMENE EICHHORN	.20
MY REDEEMER	WILLIAM BILLINGS-SANDERS	.18

Holy Week

JESUS, FOUNT OF CONSOLATION	BACH - K. K. DAVIS	.20
PALM SUNDAY (Also SATB with JR. CHOIR)	RICHARD KOUNTZ	.22
WHEN CHRIST RODE INTO JERUSALEM	ROBERT WARD	.30

Easter

ALLELUIA, COME GOOD PEOPLE (also TTBB & SSAA)	K. K. DAVIS	.20
EASTER BELLS ARE RINGING	ROBERT ELMORE	.22
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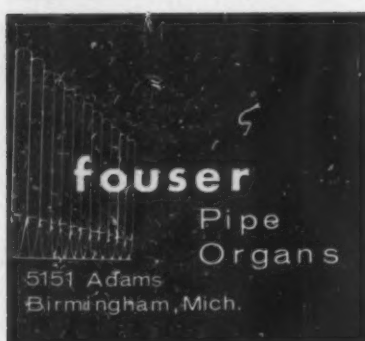
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Christmas Bulletins Again Give Cross Section

Fortunately for the staff of THE DIAPASON but limiting our annual digest of Christmas bulletins to a less representative cross section, the flood of Christmas programs this year was less than half that of last year, our all-time record. As before, our deadlines made only those bulletins received before Jan. 10 eligible for our use.

The Handel bicentennial which swelled the number of Messiah performances last year to record proportions was still being felt this year and the perennial masterpiece still is far in the lead over all other works performed in the holiday season. A few Messiahs we learned about were: the Charlotte, N.C. community chorus with Richard Peek conducting an orchestra of original Handelian proportions and an audience of 2,700; choirs of Grace and Madison Square Presbyterian Churches, San Antonio, Tex. combined under the direction of Mrs. John Goodpasture with Harry N. Currier at the organ; Christ Episcopal Church, Manhasset, L.I., N.Y. with Robert Mahaffey conducting from the console; Faith Lutheran Church, St. Paul, Minn.; Johannes Reidel director, Louise Borak organist; Toledo, Ohio Choral Society and orchestra, Samuel P. Szor, Jr. conducting, Margaret Weber organist; Trinity Parish, Southport, Conn.; Norwalk Chamber Orchestra, James Litton conductor, John Alves organist; Duke University Chapel, Durham, N.C., Paul Young conducting; Fox Valley Choral Society, Batavia and Aurora, Ill., Emmett Steele conducting; Bishop College, Marshall, Tex.; J. Harrison Wilson conducting, William Best organist; Moody Bible Institute, Chicago, with orchestra; Rayne Memorial Methodist Church, New Orleans, La.; Richard D. Waggoner conducting, John Nickel organist; First Presbyterian Church, Plainfield, N.J., Dorothy L. Hornberger; Millikin University, Decatur, Ill., Richard Hoffland and Paul

Skinner conductors, Franklin Coleman organist; First Presbyterian Church, Vineland, N.J., Walter D. Ross; United Church of Canada, Leamington, Ont., Allanson G. Y. Brown; First Presbyterian Church, Fort Wayne, Ind., Lloyd Pinkerton director, Jack Ruhl organist; Portland, Ore., Symphonic Choir, C. Robert Zimmerman conductor, Lauren B. Sykes organist; Calvary Presbyterian Church, Riverside, Cal., Roberta Bitgood.

Probably the Bach Christmas Oratorio was the next most widely performed work, though it really didn't compete strongly for the number one spot. Among performances we noticed were at the First Presbyterian Church, Dallas, Tex., Travis Shelton directing, Sarah Jane Baker organist; Rockefeller Chapel, University of Chicago, Richard Vikstrom conducting members of the Chicago Symphony with the choir; Covenant Presbyterian Church, Cleveland, Ohio, Henry Fusner directing, Joy E. Lawrence organist; Westminster Presbyterian Church, Dayton, Ohio, Robert M. Stoffer; Tennessee Polytechnic Institute, Cookeville, Tenn., Walter W. Wade. Other Bach works included For Us A Child Is Born heard, for example, at the Epworth Methodist Church, Washington, D.C. with Moreen S. Robinson directing; Sleepers Wake sung at the Church of the Transfiguration, Edgewood, R.I. with choirs of St. Mark's Church, Hoxsies, R.I. and Christ Church, Westerly, R.I. combining under the direction of Ronald L. Gould; and the same work at St. Peter's Episcopal Church, Chicago, William G. Paulick organist-director. And William Self conducted the work with orchestra at St. Thomas', New York City.

The St. Saens Christmas Oratorio showed up on many programs including: St. Luke's, Kalamazoo, George Norman Tucker; Central Christian, San Antonio, Tex., Harold D. Herndon director, George Gregory organist and carillonist; parts at First Presbyterian, Shreveport, La., Norman Z. Fisher.

Joseph Clokey came in a strong contender this year. Not only did his When the Christ Child Came get more performances than in years but many of his other works were listed. When the Christ Child Came had performances at the Highland Park Methodist, Dallas, Fed-

eral Lee Whittlesey directing, Phil Baker organist, and at Woodford's Congregational Church, Portland, Maine under M. S. Haithwaite, Jr. among many others. His Christ Is Born was on the program of the First Congregational Church, Richmond, Va., Morton Minnigh director, Edward Tyree organist; his The Word Made Flesh at the First Lutheran Church, Tyrone, Pa., Jack Rodland, and at the First Presbyterian Church, Vineland, N.J., Walter D. Ross; his Child Jesus at the Army and Navy Academy, Carlsbad, Cal., with Capt. and Mrs. W. C. Atkinson.

Other works by contemporaries included Roger C. Hannah's Cantata for the Nativity sung at the Old Stone Church, Cleveland under W. William Wagner on the same program with Flor Peeters' To Bethlehem and Scarlatti's Cantata Pastorale; Lundquist's Christmas Mystery at the First Methodist Church, Tupelo, Miss.; H. A. Matthews' The Eternal Light at First Methodist, Elizabeth City, N.C., Rodney Trueblood, and the same composer's Story of Christmas at the West Side Presbyterian, Ridgewood, N.J., Mrs. Robert Wright.

The Masefield-Holst The Coming of Christ had many performances, two outstanding ones being at First Methodist, Red Bank, N.J. under Herbert Burtis; and at the Church of the Ascension, New York City, Vernon de Tar; Lewis Henry Horton's An Appalachian Nativity was heard at the Central Congregational Church, Providence, R.I., Frank Bartlett, Jr., and Menotti's Amahl and the Night Visitors was staged at the Church of the Transfiguration parish house, Edgewood, R.I. with the music in charge of Ronald L. Gould. The Song of the Birth of Our Lord by Charpentier was conducted by William Weaver at the Holy Trinity Church, Decatur, Ga.

Mozart's Coronation Mass was a major feature of the holiday music at the Zion Lutheran Church, York, Pa., with Adam Hamme directing. The Vivaldi Gloria in Excelsis was heard at Christ the King R.C. Church, Dallas, Tex., Arthur D. Smith, choirmaster and Robert O. Cobb organist. This Day (Hodie) by Vaughan Williams was sung at the Calvary United Church of Christ, Reading, Pa., Donald Reber and Gloria O'Neill.

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Eric Thiman's The Nativity had several performances as for example at the Knox Presbyterian Church, Burlington, Ont., J. D. Stoddart, and at the Church of the Good Shepherd, Nashua, N.H., James A. Wood. James Thomas chose Geoffrey Bush's Christmas Cantata for the First Presbyterian Church, La Grange, Ill. Britten's Ceremony of Carols was done less often this year in its entirety but several directors such as Robert M. Quade, Menlo Park, Cal. Presbyterian used it. Louis White's Christmas Cantata received its first New York performance at the Church of the Ascension under Vernon de Tar.

Many colleges and universities gave large works and still more had interesting carol services; only a few sent their programs directly to us. Concordia Senior College, Fort Wayne, Ind. combined a Buxtehude Advent Cantata with Pachelbel's Magnificat and Daniel Pinkham's Christmas Cantata using brass and woodwinds. St. Paul's Chapel, Columbia University had a carol service with Searle Wright directing and Ralph Kneeream at the organ. Phillips Exeter Academy also had a carol service under the direction of Arthur Landers. Valparaiso University had another interesting service with Theodore Hoeltz-Nickel conducting orchestra and chorus and Philip Gehring playing the new Schlicker. Merle Pflueger and Arnold Running were the conductors of the carol program at Augustana College, Sioux Falls, S.D. The Vassar College Choir sang carols and Christmas music at St. Mark's Episcopal Church, Mount Kisco, N.Y. with Donald M. Pearson directing and Janet Kiehle at the organ. Lehigh College and Cedar Crest College used a brass choir in their combined program. The Glee Club and the Pius X choir of Manhattanville College of the Sacred Heart, Purchase, N.Y. sang two carol concerts; Mother Catherine Carroll, RSCJ, was the organist. The University of Houston program was conducted by Merrills Lewis and Thomas Pierson.

The service of nine lessons and carols grows in popularity each year and its use is not limited to churches of any one or two denominations. This list will illustrate: St. Thomas' Church, New York

City, William Self; the Menlo Park, Cal. Presbyterian Church, Robert M. Quade; the First Presbyterian, Fort Wayne, Ind., Lloyd Pinkerton and Jack Ruhl; Christ Church Cathedral, St. Louis, Mo., Ronald Arnatt; Central Congregational, Providence, R.I., Frank Bartlett, Jr.; First Methodist, Maryville, Ohio, Marvin E. Peterson; First Methodist, Tupelo, Miss., Foster Hotchkiss director, Mrs. L. S. Johnson organist; Christ Church, Manhasset, L.I., N.Y., Robert Mahaffy; Fort Washington Collegiate Church, New York City, Willard Sektberg; St. Paul's Episcopal, Meridian, Miss., Robert Powell directing, Nancy Powell organist. Among users of the seven lessons and carols was Robert R. Zboray, St. John's Episcopal Church, York, Pa.

We wish we might discuss in detail the dozens of well-planned, imaginative carol services which were included in our bulletins. There were candlelight carol services, carols of many lands programs, historical programs, almost any variety of carol service which is conceivable. We can only thank all those who sent programs in, congratulate them for their initiative and skill and then list a few of the many who were represented: South Church, New Britain, Conn., George Swanson; First Presbyterian Church, Shreveport, La., Norman Z. Fisher; St. George's, Durham, N.H., Nesta Williams; First Presbyterian, Fort Wayne, Ind., Lloyd Pinkerton and Jack Ruhl; Woodfords Congregational, Portland, Maine, Morse S. Haithwaite; Holy Trinity Episcopal, Greensboro, N.C., organist not listed; Ladue Chapel, St. Louis, Mo., Franklin Perkins; Madison Square Presbyterian, San Antonio, Tex., Harry Currier; Chapel of the Intercession, New York City, Clinton Reed with string orchestra; First Presbyterian, Plainfield, N.J., Dorothy Hornberger; Church of the Covenant, Cleveland, Ohio, Henry Fusner; Old Stone Church, Cleveland, W. William Wagner; Highland Park Methodist, Dallas, Tex., Federal Lee Whittlesey; Faith Lutheran, St. Paul, Minn., Johannes Reidel, Louise Borak; First Presbyterian, La Grange, Ill., James Thomas; Grace Episcopal, Oak Park, Ill., Francis E. Aulbach; Westminster Presbyterian, Dayton, Ohio, Robert M. Stofer;

St. Paul's Methodist, Wilmington, Del., Lee C. Sistare; Central Presbyterian, Jackson, Miss., Neal Smith; Calvary United, Reading, Pa., Donald Reber; Trinity Episcopal, Galveston, Tex., Thomas G. Rice; Erskine and American United, Montreal, P.Q., George Little and Christine McLean; First Baptist, Toledo, Ohio, Leslie P. Peart; Ashland Avenue Baptist, Toledo, Ohio, Leland Chou and Margaret Weber; St. Matthew Lutheran, New York City, Dr. Edward Rechlin as guest organist, Elsa Schmitz director; Northeast Presbyterian, Kansas City, Mo., Kenneth Fletcher; St. Luke's Evangelical, Chicago, Herbert D. Bruening, Daniel Brockopp and Robert M. Haase; First Congregational, Riverside, Cal., Robert Derick; First Presbyterian, Macon, Ga., Herbert S. Archer; First Methodist, Evanston, Ill., Austin Lovelace; First Lutheran, Sioux Falls, S.D., David Urness and Merle Pflueger; Christ Church, Greenwich, Conn., Claude Means; Episcopal Hospital Chapel, Philadelphia, Pa., Louise Kahler Wunner; Metropolitan Methodist, Detroit, Mich., 700 voices in combined choir, Bertha Hagarty and Gordon Young organists; Windermere Methodist, East Cleveland, Ohio, Cyril H. Chinn; Peachtree Christian, Atlanta, Ga., Theodore Ripper; Trinity United Church, Altoona, Pa., Ruth M. Dilliard; Community Church, Vista, Cal., William and Charlotte Atkinson; Zion Lutheran, York, Pa., Adam Hamme.

Churches which have very formal liturgical services are a little difficult to treat fairly in such a survey as this. We had such services from a number of churches including: St. Christopher's, Oak Park, Ill., William B. Knaus; The Little Church Around the Corner, New York City, Stuart Gardner; St. James Evangelical Lutheran, Chicago, Gwendolyn Ray Cumming organist, Franklin S. Coleman, guest organist; St. Mark's Episcopal, Shreveport, La., William Teague.

Many churches had elaborate pageants as part of their Christmas observance. We made no attempt to list all of these but we remember noticing these: Shadyside Presbyterian, Pittsburgh, James C. Hunter; Woodfords Congregational, Portland, Maine, Morse S. Haithwaite; First Presbyterian, Marietta, Ga., Mozelle Horton Young.

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WILLIAM WEAVER, Decatur, Ga., presided at the sixth annual convention of the Georgia Music Teachers association at Wesleyan College, Macon Nov. 8 - 10. This marked the end of his two-year term as president. He was featured as the banquet speaker with "growth—organizational, professional and personal" as his topic.

Mr. Weaver is secretary of the Atlanta Chapter of the AGO. He directs six choirs in the Holy Trinity Parish, Decatur. He has played recitals in Atlanta, Decatur and Lakeland, Fla.; 1960 recitals and lectures are to be in Augusta, Ga., Greenwood, S.C., LaGrange College and Shorter College.

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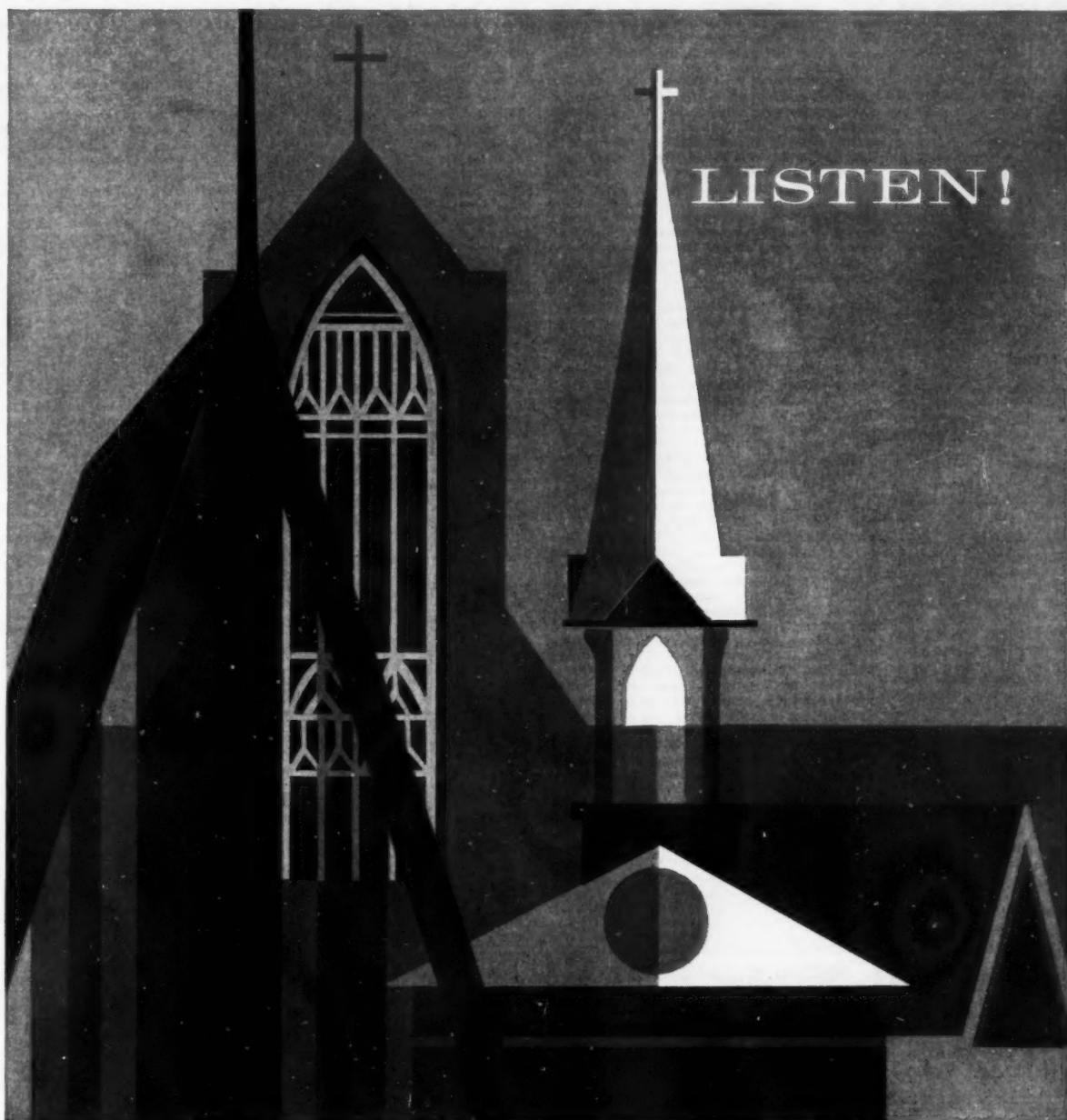
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Programs of Organ Recitals of the Month

Flan Videro, Copenhagen, Denmark.—Home of Mrs. John G. Baker, Orlando, Fla. at AGO midwinter conclave, Dec. 30: Prelude in E flat major, Leyding; Partita on Warum betrübst du dich, mein Herz, Scheidt; Fantasie on Komm, heiliger Geist, Herre Gott, Tunder; Chaconne in E minor, Canzona in C and Prelude and Fugue in G minor, Buxtehude.

John Lively, Pittsburgh, Pa.—Grace Evangelical United Brethren Church, Somerset, Nov. 22: We All Believe in One God, Fugue in D minor and Prelude and Fugue in B minor, Bach; Concerto 13 in F major, Handel; Noël en Trio et En Dialogue and Noël Duo et Grand Jeu, Daquin; Adagio and Allegro, Corelli; Chorale in E major, Franck; The Fountain, Delamarter; La Nativité, Langlais; Carillon de Westminster, Vierne. Westminster Presbyterian Church, Upper St. Clair, Nov. 8: The above Daquin, Corelli and Langlais repeated in addition to Chaconne in G major, Handel; Prelude and Fugue in A minor, Bach; Introduction and Passacaglia in D minor, Reger; St. Columba, Milford; Chorale in B minor, Franck; Toccata, Villencico and Fugue, Ginastera.

Benjamin Laughton, Detroit, Mich.—St. Martha's Episcopal Church, Nov. 29: Come Saviour of the Heathen, Buxtehude; Voluntary on Psalm Tune 100, Purcell; Musette En Rondeau, Rameau; Sleepers Awake, Krebs; Fantasie and Fugue in G minor, Bach; Rigaudon, Campra. Choir, Mary Lindquist, soprano, and Russell Skitch, bass, assisted.

Edith B. Athey, Washington, D. C.—Westmoreland Congregational Church, Dec. 6: From Heaven High I Come, Pachelbel; In dulci jubilo, Bach; Sonata in F minor, Mendelssohn; Evening Song, Baird; Romance Sans Paroles, Bonnet; Dundee, Noble; Andante, Bossi; Star of Hope, Biggs; Andantino, Parker; Toccata, Reger.

David R. Ramsey, Anderson, Ind.—The First Christian Church, Summitville, Dec. 13: Prelude and Fugue in G major and Dorian Toccata, Bach; The Coventry Carol, Gore; I Wonder as I Wander, Niles; Greensleeves and From Heaven on High, Purvis; Noël Basque, Benoit; O Come, O Come Emanuel, Walton.

Gail Lancaster, Huntington, Ind.—First Methodist Church, Dec. 6: Fugue in G major and Fugue a la Gigue, Bach; Aria con variazioni, Martini; Prelude, Fugue and Variation, Franck; March Fantastique, Purvis; Brother James' Air, Wright; Toccata, Symphony Opus 13, Widor. The choir assisted.

Catharine Crozier, Winter Park, Fla.—Knowles Memorial Chapel, Rollins College for AGO midwinter conclave Dec. 30: Chaconne in D minor, Pachelbel; Glory to God in the Highest, The Old Year Is Past and Gone and In dulci jubilo, Bach; Chorale in B minor, Franck; Serene Alleluia, Messiaen; The Burning Bush, Berliniski; Variations on a Noël, Dupré.

Arthur Birkby, MusD, Kalamazoo, Mich.—The Evangelical Lutheran St. Mark's Church, Mechanicsburg, Pa., Dec. 2: Prelude in D major, Elias; Canzona, Gabrieli; Fanfare in C major, Purcell; Jesus Christ, Our Lord and Saviour and Come, Holy Ghost, God and Lord, Bach; Cantabile, Franck; O Blessed Jesu, My Faithful Heart Rejoices and O World, I Now Must Leave Thee, Brahms; Prelude and Fugue, Roussel; Sonatine, Persichetti; The Word, Messiaen; Shepherds Come, Their Praises Bringing, Walcha; Magnificat and Gloria, Dupré.

Klaus Speer, Houston, Tex.—Prelude and Fugue in E major and Wie schön leuchtet der Morgenstern, Buxtehude; Variations on a Noël, Daquin; Companions All Sing Loudly, Elisabeth Clark Speer; Greensleeves, Wright; Trio Sonata 2, Nun komm, der Heiden Heiland, In dulci jubilo, Christum wir sollen loben schön, and Prelude and Fugue in G major, Bach.

Grady Wilson, Ann Arbor, Mich.—The Mayfair Christian Reformed Church, Grand Rapids, Dec. 6: Toccata, Adagio and Fugue, Nun Komm, der Heiden Heiland and Kyrie, Gott Heiliger Geist, Bach; Prelude and Fugue in G minor, Dupré; Deuxième Fantaisie, Alain; Epilogue on a Theme of Frescobaldi, Langlais; Introduction and Fugue, Sonata on Psalm 94, Reubke.

Mrs. Carl E. Atkinson, Pueblo, Colo.—First Methodist Church, Dec. 6: Fanfare, Lemmens; From Heaven Above to Earth I Come, Pachelbel; Lo, How a Rose E'er Blooming, Praetorius; Trumpet Tune, Purcell; Be Thou but Near and Fugue in E flat, Bach; Sonata 1, Mendelssohn; Nativity Miniatures, Taylor; Festival Toccata, Fletcher.

John C. Lasher, Redlands, Cal.—Memorial Chapel, University of Redlands, Dec. 6: Nun Komm, der Heiden Heiland, Bach; Sonata 6, Mendelssohn; God Rest You Merry, Gentlemen, Dow; Veni Emmanuel, Candlyn. LeMoyné Taylor, clarinetist, accompanied by Herbert Horn, assisted.

Charles Wilson, New York City.—First Baptist Church, Philadelphia, Pa., Dec. 16: Prelude and Fugue in B minor, Concerto 4 in C major and O Gott du frommer Gott, Bach.

Ronald Arnatt, Webster Groves, Mo.—St. Thomas Church, New York City, Nov. 16: Fantasie and Fugue in G minor and A Little Harmonic Labyrinth, Bach; Prelude and Fugue in A minor, Brahms; Sonatina, Sowerby; Joie et Clarte des Corps Glorieux, Messiaen; Prelude on the Antiphone to the Benedictus for Good Friday Tenebrae, Arnatt.

Heinz Arnold, Columbia, Mo.—Chapel, Stephens College, Nov. 29: Prelude and Fugue in C major, Bach; Wie schön leuchtet der Morgenstern, Pachelbel; Vom Himmel hoch, da komm ich her and Mach hoch die Tür, Pepping; Schönster Herr Jesu and In dulci jubilo, Schroeder; Den die Hirten lobten sehr und Fröhlich soll mein Herze springen, Walcha; Es sungen drei Engel, Micheelsen. Clementine White, harpist, Ray Haux and Kay Scott, violinists, Stephanie A. Eubanks, cellist and the chapel choir assisted.

John C. Winter, Murray, Ky.—The First Methodist Church, Fulton, Nov. 8: Les Cloches, Les Begues; Herr Christ, der Ein-ge Gottes Sohn and Fantasie and Fugue in G minor, Bach; Elevation 30, Benoit; Antiphon and Ave Maris Stella, Dupré; Cathedral Windows, Karg-Elert; Chorale in E major, Franck; Chorale Prelude on Vulpius Melody and Mit Fried und Freud, Willan; A Netherland Folksong, Zwart.

James Philip Johnston, FAGO, Newark, N. J.—Sacred Heart Cathedral, Christmas services in December: Noël Basque, Benoit; Noël Languedocien and Two Variations on Puer Natus Nascitur, Gailment; Two Lithuanian Carols, Whitmer; Christmas Evening, Mauro-Cottone; Good News From Heaven, Pachelbel; From Heaven Came the Angel Band, Bach; Variations on an Ancient Christmas Carol, Dethier.

William Weaver, Syracuse, N. Y.—First Presbyterian Church, Lakeland, Fla., Nov. 24: Trumpet Fanfare and Voluntary, Clark; Fantasie in G, Bach; Chorale in E, Franck; Now Let Us Praise and Thank the Lord, Lübeck; Most Blessed Lord Jesus, Schroeder; Toccata, Symphony 5, Widor. The First Presbyterian and Westminster Presbyterian Church choirs assisted.

Joyce Hickman Landrum, Clinton, Miss.—Trinity Episcopal Church, sponsored by the Baton Rouge, La. Chapter, AGO, Dec. 1: Toccata, Pachelbel; Rejoice Ye Christians and Prelude and Fugue in D major, Bach; Sonata on Psalm 94, Reubke; Bryn Calfarla, Vaughan Williams; Suite Bretonne and Fugue in G minor, Dupré.

Robert G. Owen, Bronxville, N. Y.—My Jesus I Shall Ne'er Forsake, Walther; Benedictus, Couperin; Noël in G, Daquin; Come Redeemer, Sleepers Wake and Fugue in E flat, Bach; A Lovely Rose Is Blooming, Brahms; Chorale 3, Franck.

Robert Ellis, Arkadelphia, Ark.—First Methodist Church, Camden, Nov. 2, sponsored by the South Arkansas Chapter, AGO: Caprice, Gluck-Ellis; Pavane, Byrd-Farnum; Flute Solo, Arne; Prelude in D minor, Clérambault; O Sacred Head Once Wounded, Kuhnau-Bach; Echo, Bach-Ellis; Dearest Jesus, We are Here and Prelude and Fugue in G major, Bach; Chorale in E major, Franck; Sketch in D flat, Schumann; Christmas Eve, 1914, Reger; Thou Art the Rock, Mulet.

Esther Oelrich, Oxford, Miss.—Fulton Chapel, University of Mississippi, Dec. 6: Trumpet Tune and Air, Purcell; The Musical Clocks, Haydn; Come Now, Saviour of the Gentiles and O Hall This Brightest Day of Days, Bach; Deek Thyself, My Soul, with Gladness, Brahms; Chorale in B minor, Franck; Song of Joy, Langlais; Adestes Fideles, Karg-Elert; West Wind, Rowley; Toccata, Sowerby.

Martina Manning, Morgantown, W. Va.—First Presbyterian Church, Dec. 6: In dulci jubilo, Wachet auf, ruft uns die Stimme and Nun freut euch, lieben Christen, g'mein, Bach; Concerto Grosso in D minor, Vivaldi; Prelude and Fugue in D minor, Mendelssohn; Nef and Vitrail, Mulet; Toccata, Symphony 5, Widor.

Miriam Geiger, Dubuque, Ia.—Sacred Heart Church, Dubuque, Iowa: Joseph Est Bien Marie, Balbastre; Chaconne in E minor, Buxtehude; Fantasie in G minor, Prelude and Fugue in C minor and O Man, Bewail Thy Grievous Fall, Bach; Rorate Caeli, Demessieux; Chant de Paix, Langlais; Aria, Peeters; Postludium, De Klerk. The Clarke College sophomore choristers assisted.

Gordon Atkinson, London, Ont.—Wesley United Church, Nov. 29: Balletto del Granduca, Sweelinck; I am Black but Comely, Dupré; Pasticcio, Langlais; Chant de May, Jongen; Tranquil Music for Organ, Strliko; Prelude and Fugue on B-A-C-H, Liszt. The St. James (Westminster) choir assisted.

James H. Tallis, Metuchen, N. J.—Christ Memorial Lutheran Church, East Brunswick, Dec. 6: A Mighty Fortress Is Our God and Abide, O Dearest Jesus, Walther; Grand Jeu et Duo, Daquin; I Call to Thee, Lord Jesus and Fugue in E flat major, Bach; Deck Thyself, My Soul with Gladness, Brahms; Antiphon 3, Dupré; Sonata 1, Hindemith.

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Programs of Organ Recitals of the Month

Phillip Steinhaus, Pontiac, Mich.—Fort Street Presbyterian Church, Detroit, Nov. 8: Prelude and Fugue in F sharp minor, Buxtehude; Mein junges Leben hat ein End', Sweelinck; Pange Lingua, de Grigny; Sonata 1 and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Scherzetto, Vienne; Prelude and Fugue in G minor, Dupré.

Kenneth Ansdell, Saskatoon, Sask.—St. John's Cathedral, Nov. 27: Movement 1, Sonata in A minor, Rheinberger; Elegy and Berceuse, Vienne; Movement 3, Organ Concerto 10, Handel; Noël, la Berge; Pastorale in F, Komm' Gott Schöpfer heiliger Geist, Gott Der Vater wohn' uns bei and Ein Fest Berg ist unser Gott, Bach; From Heaven Above, Karg-Elert; Ein Feste Berg ist unser Gott and From Heaven Above, Pachelbel. Edward Abramson, flautist accompanied by Carol Van Velzer, assisted.

Students of Lillian Carpenter, New York City—Miss Carpenter's studio, Dec. 7: Doris Kane—Swiss Noël, Daquin; Harriett Aschoff—Puer Natus Est, Titcomb; In dulci jubilo, Rowley; Collins Smith—Pastorale, Bach; Edna Bradbury, organ and Justine Johnston, piano—Pastoral Symphony, Bach; Marie Lambert—Pastorale, Rowley; Vom Himmel hoch, Purvis; Christ the Lord to us is Born, Van Hulse; Doris Kane—Crown Carol, Whitehead; Bring a Torch, Williams.

Robert Chase, Westborough, Mass.—The Church of the Good Shepherd, Dedham, Dec. 6: Concerto 5 in F, Handel; Puer Natus in Bethlehem, Christ, Comforter of the World, In dulci jubilo and Prelude and Fugue in B minor, Bach; The Nativity, Langlais; Dearest Lord Jesus, Schroeder.

William Wickett, London, Ont.—Wesley United Church, Dec. 13: Sonata 6 in D minor, Mendelssohn; Brother James' Air, Wright; O Little One Sweet, Coutts; A Trumpet Minuet, Hollins; Passacaglia and Fugue 2 in E minor, Willan. Clark Wilson, baritone, assisted.

Aline Letendre, Montreal, P. Q.—Eglise-Gesu Church, Dec. 7: Two Noël's, Dandrieu; Vom Himmel Hoch Variations, Bach; Fantasia 1 in F minor, K.594, Mozart; Orbis Factor and Alme Pater, Conrad Letendre; Pièces de Fantaisie, Vienne; Poèmes Evangéliques, Langlais.

Charlene Polivka, Denton, Tex.—Junior recital, main auditorium, Texas Woman's University, Dec. 13: In dir ist Freude, Ich ruf' zu dir and In dulci jubilo, Bach; Sonata 1, Mendelssohn; Scherzo, Widor; Ajalon, Bingham; Toccata, Reger.

Konrad Philipp Schuba, Konstanz, Germany—Konstanz Cathedral, Oct. 12: Toccata and Fugue in F major, Buxtehude; Wie schön leuchtet der Morgenstern, Pachelbel; Toccata and Fugue in D minor, Bach; Jesu meine Freude, Höller; Fantasia in F minor, Mozart.

David Beaty, Rome, Ga.—Jessie Ball DuPont Chapel, Hollins College, Va., Dec. 1: Concerto del Signor Torelli, Walther; Messe pour les Couvents, Couperin; Fantasia in A major, Telemann; Pastorale, Zipoli; Passacaglia and Fugue in C minor, Bach; Der Tag der ist so freudereich and O Mensch, bewein' dein' Sünde gross, Pepping; Sonata on Psalm 94, Reubke. Salem, N.C. College, Nov. 30: The Walther, Couperin, Telemann, Bach and Zipoli repeated in addition to Prelude and Fugue in E major, Lübeck; Oh, Lord Turn Thou to Us, Walther.

William D. Peters, Wilkes-Barre, Pa.—Graduate recital, St. Stephen's Episcopal Church, Dec. 13: Concerto 3 in G minor, Handel; Prelude and Fugue in A major, Bach; My Heart Is Filled with Longing, Pachelbel; Voluntary 8 in D minor, Stanley; Prelude in G minor, Brahms; All Praise to Thee, Eternal Christ, Lene; Suite for a Musical Clock, Haydn; Wake, Awake for Night Is Flying, Peeters; Hop o' My Thumb, The Mother Goose Suite, Ravel-Choisnel; Invocation 5, Electa ut Sol, Dallier.

Homer Whitford, MusD, Watertown, Mass.—Eliot Memorial Chapel, McLean Hospital, Belmont, Dec. 22: The Rejoicing and Hallelujah Chorus, Handel; From Heaven High I Come and In dulci jubilo, Zachau; Glory Be to God Almighty, Bach; Come, Jesus, Holy Child, Willan; The Three Kings, Candlyn; Lo, How a Rose E'er Blooming, Brahms; Sleepers Wake, a Voice Is Calling, Martin; Greensleeves, Purvis; Adeste Fideles and Stille Nacht, Whitford.

Marjorie Jackson, AAGO, Columbus, Ohio—First Methodist Church, New Philadelphia, Dec. 2: Come, Saviour of the Gentiles, Bach; Noël 6, Daquin; Concerto in A minor, Vivaldi-Bach; The Nativity, Langlais; Pièce Héroïque, Franck; Greensleeves, Purvis; Cradled 'Neath the Stars, Johnson; Toccata, Sowerby.

Eugene Hill, Oxford, Ohio—Sesquicentennial Chapel, Miami University, Dec. 4: Passacaglia and Fugue in C minor, Bach; A Fancy, Stanley; A Concerto Movement, Dupuis; Sonata 2 in G minor, C.P.E. Bach; Puer nobis nascitur, Willan; Scherzo and Pageant, Hill; Sonata 2, Hindemith; Pastorale and Toccata, Reger.

John Cook, London, Ont.—Wesley United Church, Dec. 6: Prelude and Fugue in D minor, Buxtehude; Blessed Jesu, We Are Here, Come, Thou Saviour of the Gentiles, Rejice, Beloved Christians and Toccata and Fugue in D minor, Bach; Sonata 2, Hindemith; Nazard, Suite Française, Langlais; Choral Dorian, Alain; Rhapsody 3 in C sharp minor, Howells.

Oswald Ragatz, MusD, Bloomington, Ind.—First Christian Church, Salem, Dec. 6: Trumpet Tune and Air, Purcell; Capriccio Cucu, Kerll; In dulci jubilo, Bach; Chorale in A minor, Franck; Greensleeves, Wright; Greensleeves, Purvis; On Christmas Night, Milford; In dulci jubilo, Karg-Elert; The Nativity, Langlais; Carillon-Sortie, Mulet. First Baptist Church, Madison, Wis., Nov. 15: The Purcell, Kerll, Franck, Milford, Purvis, Wright, Karg-Elert, Mulet and Bach in dulci jubilo repeated in addition to Concerto 5 in C minor, Telemann-Walther; Now Thank We All Our God, From Heaven Came the Angel Host and We All Believe in One God, Bach; Soul of the Lake, Seven Pastels from the Lake of Constance, Karg-Elert.

William Earl Gray, Jr., Columbia, Miss.—Trinity Episcopal Church, Baton Rouge, La., Nov. 17: Trumpet Voluntary, Purcell; Toccata in E minor, Pachelbel; A Child Is Born, Buxtehude; Premier Concerto, Handel; In Death's Strong Grasp Our Saviour Lay, Hark! a Voice Saith, All are Mortal and Prelude and Fugue in G major, Bach; Rhosymedre, Vaughan Williams; Brother James' Air, Wright; Litanies, Alain.

Virginia Cox, San Diego, Cal.—First Presbyterian Church, Dec. 20: Prelude and Fugue in A minor and Vivace, Sonata 6, J.S. Bach; Jesus, Priceless Treasure, W.F.Bach; From Heaven High Above to Earth I Come, J.B. Bach; Sonata in D major, C.P.E. Bach; Hymne d'action de Grace Te Deum, Langlais; Noël en Trio, Buhler; Christmas Meditation, Bingham; Carillon-Sortie, Mulet.

Billy J. Christian, Memphis, Tenn.—Idlewild Presbyterian Church, Dec. 6: Vom Himmel Hoch, Pachelbel; In dulci jubilo, Zachau; In dir ist Freude, Bach; A Lovely Rose Is Blooming, Brahms; La Nativité, Langlais; Variations sur un Noël, Dupré; Noël with Variation, Bedell; Greensleeves, Purvis; Rejoice! The Lord Cometh, Saxton.

David Hewlett, New York City—Chaconne, Couperin; Passacaglia, Buxtehude; A Mighty Fortress Is Our God, Walther; Ricercar, Pachelbel; Prelude and Fugue in C minor and Sleepers Wake! A Voice Is Calling, Bach; The Nativity and Suite Breve, Langlais; Chorale in A minor, Franck.

John Hamilton, Eugene, Ore.—University of Oregon, Dec. 8: Chaconne and Elevation, Couperin; Trumpet in Dialogue, Clerambault; Swiss Noël, with Variations, Daquin; Chorale in A minor, Franck; Pastorale on a Christmas Plainsong, Thomson; Vision of the Church Eternal, Messiaen; Pastorale, Milhaud; Water Nymphs and Westminster Carillon, Vienne.

Ejnar Krantz, South Bend, Ind.—First Presbyterian Church, Dec. 27: Swiss Noël, with variations, Daquin; Fugue a La Gigue, and O Hail This Brightest Day of Days, Buxtehude; Prelude and Fugue in C major, Prelude and Fugue in G minor; The Old Year Now Hath Passed Away and In Thee Is Gladness, Bach; Prelude and Fugue in G major, Mendelssohn; Quem Pastores, Warner; God Rest You Merry, Gentlemen, Roberts; Pastorale, Milhaud; The Nativity, Langlais; God Among Us, Messiaen.

Joyce Jones, Galveston, Tex.—Sponsored by the Galveston Chapter, AGO, Nov. 22, Trinity Episcopal Church: Now Thank We All Our God, Karg-Elert; Deck Thyself, My Soul, with Gladness and A Mighty Fortress Is Our God, Walther; Allegro, Concerto 10, Handel; The Hen, Rameau; Toccata in F major, Bach; Prelude and Fugue in B major, Dupré; Improvisation, Suit Medievale, Langlais; Chorale in B minor, Franck; Chollas Dance for You, Leach; The Last Judgment, Elegiac Symphony, Van Hulse.

Robert Lynn, AAGO, Meadville, Pa.—Ford Memorial Chapel, Allegheny College, Oct. 15: Prelude and Fugue in D minor, Lübeck; Fantasia in G minor, Pachelbel; Canzonetta in E minor, Buxtehude; Toccata and Fugue in F major, Bach; O Welt, ich muss dich lassen, Schümcke dich, o liebe Seel, Es ist ein Ros' entsprungen and Prelude and Fugue in A minor, Brahms; Benedictus, Reger; Chorale 1, Sessions.

LaDonna Sumner, Galveston, Tex.—Sponsored by the Galveston Chapter, AGO, First Lutheran Church, Nov. 12: Psalm 19, Marcellino; Sicillane, Van Gheyn; Diferencias, Cabezon; Noël, Daquin; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Carillon, Sowerby; Prelude and Fugue in G minor, Dupré.

Spencer Hammond, Baltimore, Md.—Douglass Memorial Community Church for Patapsco AGO Chapter meeting, Dec. 5: Prelude and Fugue in E minor and Hark, A Voice Saith, All Are Mortal, Bach; Basse et Dessus de Trompette, Clerambault; Blessed Ye, Brahms; Carillon, Vienne; Holy God, We Praise Thy Name, Peeters.

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JOHN A. POELLEIN is the choirmaster of the post chapel at West Point, N.Y., attended by both officers and enlisted men on the post. He conducted Vivaldi's Gloria Nov. 22 with strings, flute, trumpets and Roberta M. Poellein at the organ.

He also conducted Handel's Messiah, Part 1, at the cadet chapel of the USMA Dec. 13 with professional soloists and orchestra and John A. Davis, Jr., cadet chapel organist. This is believed to have been the first Messiah performance in the famed chapel's history.

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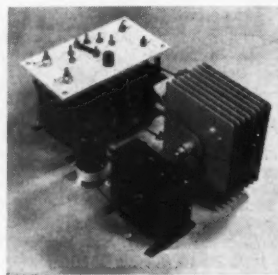
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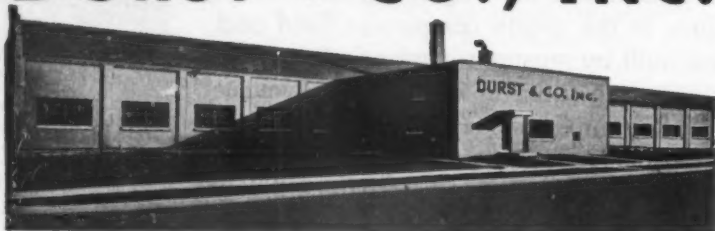
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JOHN M. HODGINS



JOHN M. HODGINS is the conductor of the choir of Grace Church on-the-Hill, Toronto, Ont. which has just had the honor of being invited to sing daily service at Westminster Abbey Aug. 13 - 28. Sir William McKie, organist of the abbey, conducted the Grace Church choir in 1952 and the invitation is the result.

Mr. Hodgins is a native of Toronto; he graduated from the Royal Conservatory of Music of which he is now a member of the faculty and of the board of examiners. Under his direction the choir has made many broadcasts and appearances with symphony orchestras. Mr. Hodgins also conducts the remarkable girls' choir of the Bishop Strachan School.

JOHN HAMILTON played the Bach Goldberg Variations Jan. 15 at the University of Washington.

**BUFFALO HYMN FESTIVAL
COMMISSIONS NEW WORKS**

The annual Buffalo, N.Y. hymn festival will be held Feb. 21 at the Holy Trinity Lutheran Church. Choirs of three churches will participate: Holy Trinity, Westminster Presbyterian and St. Paul's Episcopal Cathedral whose organist-directors are, respectively, John Hofmann, Hans Vigeland and Raymond Glover.

The purpose of the festival, which has grown increasingly popular with the congregations, is to acquaint laymen with the great hymns of the church, both favorite and unfamiliar, by inviting congregational participation and offering unusual treatments. Each year a work is commissioned. This year it is a Hymn-Cantata on Gibbons' Song 1 by Leslie Bassett, University of Michigan. The Norwegian composer, Knut Nystedt, has written an introit which also will be given its first performance.

A special emphasis this year will be the introduction of the 1958 Lutheran hymnal to members of other churches.

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The Chicago Club of Women Organists enjoyed a Christmas party Dec. 7 in the home of Leone Severin in Evanston. An informal program of organ and piano music was played by the hostess and Jane Prais. Amedeo Bacci sang tenor arias from Faust and Tosca and a selection by Massenet. Eugenia Wright Anderson, president, played several piano solos appropriate to the season. Miss Severin and Mrs. Prais served sumptuous refreshments from a festive tea table. Members from Chicago, Winnetka, Glen Ellyn, Oak Park and Hammond, Ind. attended.

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